

جمال القرآن

# JAMAAAL UL QURAAN

By

Moulana Ashraf Ali Thaanwi

Translated by:

Zakariyya Siddiq Du Preez



ZAMZAM PUBLISHERS





# Jamaatul- Quraan

Hazrat Hakeemul-Ummat,  
Moulana Ashraf Ali Thaanwi رحمۃ اللہ علیہ

Translated by:  
Zakarlyya Siddiq du Preez



ZAMZAM PUBLISHERS



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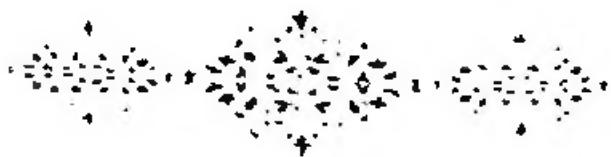
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## Commentator's Note

This book was most probably first printed by Matba' Majeedi Kaanpur under the name "Jamaalul-Quraan Kaamil". It was hand written and the text was bright, clear and beautiful. I wanted it to be printed in the very same way, but with a larger font. At the same time, some friends mentioned that it would be very nice if I could write a concise commentary as well. As it is, the book is very easy to understand and clearly explained. However, for the benefit of the students and teachers, I have added some explanatory notes to make it even easier to grasp. If the teachers explain this booklet properly and ensure that the students memorise it, it will aid them greatly when they study the subsequent books of Tajweed. The way to do this is for the students to practically apply every rule they learn while reading in the Quraan and for the teacher to ask questions and quiz the students in various different ways. By repeating these questions, the rules will be fully understood and remain firmly ingrained in their minds.

Before commencing the book, I will mention a short biography of the honourable and illustrious author رض, so that future generations do not find themselves ignorant regarding their pious predecessors and their achievements. Some of the rules were explained in lengthy sentences in order to elucidate the subject

matter for the children who will study it. I have mentioned a summary of these sections in the foot notes to make it easier for the students to memorise. Furthermore, from an academic perspective, there were some sections which needed to be discussed further. Hence, I delved into these discussions in the foot notes.

At the end of the book, I added the biographies of Imam Hafs bin Sulaymaan رضي الله عنه (from who we received our narration), Imam ‘Aasim رضي الله عنه (from who we received our Qiraat) as well as the latter’s teachers, Zirr bin Hubaysh رضي الله عنه and Ibnu Habeeb Salami رضي الله عنه, so that the students of this science can know the Imams of the science. The Arabic or Persian footnotes which will be mentioned here and there, were written by the author رضي الله عنه himself<sup>1</sup>.

The acceptance which has been granted to this booklet is due to the sincerity and earnestness of the honourable and illustrious author. May Allah عز وجله bless Hazrat Moulana Thaanwi Saheb رضي الله عنه with his pleasure and mercy and may He grant us the same along with a death on complete imaan – Aameen!

(Hazrat Moulana Qaari) Izhaar Ahmad (Saheb)  
Thaanwi رضي الله عنه.

<sup>1</sup> These will be translated into English and the abbreviation MT (Moulana Thaanwi رضي الله عنه) will be mentioned afterwards, in shaa Allah. (translator)

## Biography of Hazrat Moulana Thaanwi رحمۃ اللہ علیہ

### **Name, Lineage and Childhood**

His name is Ashraf Ali and his title is Hakeemul-Ummat. His father's name was 'Abdul-Haqq. Paternally, he is a Faaruqi (from the progeny of Hazrat 'Umar bin Khattaab رضی اللہ عنہ) and maternally, he is an 'Alawi (from the progeny of Hazrat 'Ali bin Abi Taalib رضی اللہ عنہ). He was from the town of Thaana Bhawan in the district of Muzaffarnagar, UP, India.

He was born into a very noble family on Wednesday morning, 5 Rabee'uth-Thaani, 1280 AH. By adding the numerics of his date of birth, one can spell the words "کرم عظیم" (A great Favour). He passed away on 2<sup>nd</sup> Rajab 1362 AH, corresponding with 4<sup>th</sup> July 1943 CE. Upon his demise, Hazrat Khwaajah 'Azeezul-Hasan Majzoob رحمۃ اللہ علیہ said:

یہ رحلت میں آج اشرف الادیاء کی - ۱۳۶۲ھ

*The noblest<sup>۱</sup> of saints has departed today –  
1362 Hijri.*

<sup>۱</sup> The Arabic word for noblest is اشرف.

## **Education and Upbringing**

Hazrat رض first memorised the Quraan Shareef by his teacher, Haafiz Husayn ‘Ali رض. Thereafter, Hazrat رض went to Thaana Bhawan and studied under various teachers. However, most of the intermediary years, Persian as well as the initial Arabic texts were studied under the tutelage of Hazrat Moulana Fatah Muhammad Saheb Thaanwi رض.

Apart from being an extremely intelligent, pious and righteous ‘aalim, Hazrat Moulana Fatah Muhammad Saheb Thaanwi رض was one of the senior and most special students of the founder of Darul-‘Uloom Deoband, Hazrat Moulana Muhammad Qaasim Saheb Naqawwi رض. Hazrat Moulana Fatah Muhammad Saheb رض was in the first class that graduated from Darul-‘Uloom Deoband, along with Hazrat Sheikhul-Hind, Moulana Mahmoodul-Hasan Saheb رض.

Hazrat Hakeemul-Ummat رض was 12 or 13 years old when it became evident that the instruction and nurturing of Hazrat Moulana Fatah Muhammad Saheb had made an indelible impact on him. Apart from punctually performing his five daily prayers in congregation, he would wake up for tahajjud in the late

hours of the night, perform many optional prayers and recite many wazaif.

At the early age of approximately 15, Hazrat enrolled at Darul-'Uloom Deoband. There he studied the higher Persian texts such as Sikandar Naamah etc. from Hazrat Manfa'at 'Ali Saheb. He enrolled at Darul-'Uloom in 1295 AH and qualified in 1301 AH. He studied the intermediary Arabic texts from Hazrat Sheikhul-Hind رض, as well as various other teachers and completed the Dawrah-e-Hadith (final year) and the higher Arabic texts under the tutelage of Hazrat Moulana Muhammad Ya'qoob Saheb Nanotwi رض, who was the son of Hazrat Moulana Mamlook 'Ali Saheb رض and the Khaleefah-e-Majaaz of Hazrat Hajee Imdaadullaah Saheb رض.

After qualifying, Hazrat رض was appointed as the principal of the madrasah in Kaanpur and remained there for 14 years, during which he also went for Hajj and spent a substantial amount of time in the company of Hazrat Hajee Imdaadullaah Saheb Thaanwi Muhaajir Makki رض, for the purposes of Bay'at and treading the path of Sulook.

In the field of Qiraat and Tajweed, Hazrat benefitted from the principal of Madrasah Saulatiyyah, Sheikhul-

‘Arab wal-‘Ajam, Hazrat Qaari ‘Abdullaah Saheb Muhaajir Makki رحمۃ اللہ علیہ. Hazrat achieved such skill and proficiency in recitation and pronunciation that he recited and sounded exactly like his teacher in every way. When Hazrat would practice with his teacher on upper floor of the madrasah, the listeners would not be able to discern whether the teacher was reciting or the student!

Hazrat achieved excellence in the field of Iftaa from Hazrat Moulana Ya’qoob Saheb رحمۃ اللہ علیہ as well as the Abu Hanifah of his time, Hazrat Moulana Rasheed Ahmed Saheb Gangohi. Hazrat also achieved perfection in Tasawwuf and Sulook under the tutelage of Hazrat Hajee Imdaadullaah Saheb رحمۃ اللہ علیہ, who also granted him khilaafat.

### **Writings and Spiritual Benefit**

During his stay in Kaanpur, innumerable people – both ‘ulamaa and laymen – benefitted from Hazrat in terms of education and instruction, advice and propagation, Iftaa and spirituality. After 14 years in Kaanpur, due to a special condition which had overcome Hazrat’s رحمۃ اللہ علیہ heart, he placed his trust in Allah ﷺ, returned to his home town Thaanaa Bhawan and settled in the

Khaanqah Imdaadiyyah of his spiritual mentor and guide, Hazrat Hajee Imdaadullaah Saheb رحمۃ اللہ علیہ.

Allah عزوجل had granted Hazrat Moulana Thaanwi Saheb رحمۃ اللہ علیہ such acceptance that he rendered such an unparalleled and unprecedented service in the fields of lectures and advice, Bay'at and Sulook as well as in writing and authoring, that, if one had to consider the depth and extent of each individual service, one would certainly need an entire organisation in order to achieve the same.

**لَيْسَ عَلَى اللَّهِ بِمُستَحْكِرٍ أَنْ يَجْعَلَ الْعَالَمَ فِي وَاحِدٍ**

*For Allah it is not something impossible  
To take the work of the whole world from one individual.*

Accordingly, Hazrat's رحمۃ اللہ علیہ writings amount to more than a thousand books and thousands of people repented at his hands and pledged allegiance (became Bay'at) to him. His teachings and guidance resonated in every nook and cranny of Greater India<sup>1</sup>. Thousands of Muslims received religious and Shar'i guidance from his fataawaa and hundreds of 'ulamaa and scholars became his khulafaa with permission to accept the Bay'at of others in matters of Sulook.

<sup>1</sup> Comprising present day India, Pakistan and Bangladesh.

### Literary works

Hazrat Moulana Thaanwi Saheb رض authored many works in the fields of Fiqh, Tafseer, Hadith, Tasawwuf, Tajweed and 'Aqaaid as well as numerous works aimed at guiding and enlightening the masses regarding matters like appropriate Islamic social behaviour, how to develop a successful civilisation, politics and correct business dealings. All these works are extremely well referenced and comprise a high standard of in-depth research and extraction of Islamic laws.

Hundreds of Hazrat's رض lectures have been transcribed, circulated far and wide amongst the masses and have proven to be a great source of guidance for the Muslims around the world.

Hazrat Moulana Thaanwi's رض most astonishing achievement is that he never took a single cent from any of his literary works! Hazrat رض had given general permission that anyone could print as many copies of whichever book he wanted to, whenever he wanted to. Hazrat رض considered copy rights and the sale thereof impermissible according to the Shari'ah. Hundreds of publishers took advantage of this general permission and printed Hazrat's books. Not only Muslims, but even

non-Muslims started publishing his works and earned themselves hundreds of thousands of Rupees.

Hazrat رض was the Imam of his time in the fields of Tasawwuf, Tafseer and Fiqh. Hazrat not only guided the general public, but was a source of incredible guidance for the ‘ulamaa. From among his many khulafaa, all of whom became great scholars and leaders of the path of Deen and Sulook, the following great personalities are worthy of mention:

1. My teacher, Hazrat Moulana ‘Abdur-Rahmaan Saheb Campbellpuri رض – the principal of Mazaahirul-‘Uloom, Saharanpur.
2. Hazrat Moulana Qaari Muhammad Tayyib Saheb رض – the principal of Darul-‘Uloom Deoband.
3. Hazrat Moulana Mufti Muhammad Hasan Saheb رض – the founder of Jami’ah Ashrafiyyah, Lahore.
4. The great teacher of many ‘ulamaa, Hazrat Moulana Rasool Khan Saheb رض – the Sheikhul-Hadith of Jami’ah Ashrafiyyah, Lahore.
5. Hazrat Moulana Mufti Muhammad Shafee’ Saheb ‘Uthmani رض.
6. The famous author and intellectual, Hazrat Moulana Sayyid Sulaymaan Saheb Nadwi رض etc. etc.



After praising Allah ﷺ and sending the choicest salutations upon our Master, Muhammad ﷺ, let it be known that I have written these few pages regarding the fundamentals of Tajweed. I have named the booklet “Jamaalul-Quraan” and the different discussion “Lights”.

Upon the request of my friend, Moulana Hakeem Muhammad Yusuf Saheb ﷺ (the principal of Madrasah Quddoosiyyah, Gangoh), I have written this simple booklet for those who are just starting to learn Tajweed. He further requested that I should draw from the reliable sources of Tajweed, especially the book “Hadiyyatul-Waheed” which was written by Qaari Moulana ‘Abdul-Waheed Saheb ﷺ, teacher of first year Qiraat at Madrasah ‘Aaliyah, Deoband. Along with fulfilling the above request, I have also drawn from other reliable sources, mentioning the name of the respective sources when quoting from them.

I have also written some points from memory, but did not find it necessary to make any indication where I have done so. Hence, where-ever there is no reference mentioned, it will be the text of “Hadiyyatul-Waheed” (if the discussion is found therein), otherwise, it is

from the memory of this humble servant (Hazrat Moulana Ashraf Ali Saheb Thaanwi رحمۃ اللہ علیہ).

All taufeeq comes from Allah ﷺ and He is the best Aid and Best Companion.

Written by (Hazrat Moulana) Ashraf Ali (Saheb) Thaanwi Ad-hami, Hanafi, Chishti (علیہ السلام).

#### **Beneficial Advice:**

First teach this contents of the booklet and explain it clearly. Ensure that the students learn and memorise the definitions, makhaarij, sifaat etc. of every single letter properly. Thereafter, let the students memorise the booklet "Tajweedul-Quraan in Poetry". If, however, you are pressed for time, let them memorise the booklet "Haqqul-Quraan". (Both booklets are available in their original language and can be obtained from the Qiraat Academy Lahore).

(Hazrat Moulana) Ashraf Ali (Saheb) (علیہ السلام)



## First Light Definition of Tajweed

Tajweed<sup>1</sup> means to pronounce each letter from its correct makhraj with all its sifaat. That is the extent of this field of study<sup>2</sup> and the discussion of makhaarij and sifaat will follow in the 4<sup>th</sup> and 5<sup>th</sup> lights.

## Second Light The Need for Tajweed

To recite the words of the Quraan contrary to the rules of tajweed, to recite incorrectly or without following the rules are all referred to as errors.

There are two types of errors – Major errors and minor errors.

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- In Arabic, tajweed means doing something beautifully and properly. As for the technical meaning, the Author has mentioned it.
- It is easier said than done. As far as the application of this knowledge is concerned, it requires tremendous effort and the more proficient one's teachers are, the better. Furthermore, the definition comprises two elements. Firstly, pronouncing each letter from its correct makhraj. Secondly, pronouncing all the sifaat. From this it seems that the knowledge of waqf (how and where to stop) is not part of this science, whereas it is very deeply rooted in the science of tajweed. It is also clear from the definition that beautifying the voice is something extra and not strictly part of the science itself.

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## Major Errors

- a. The first type is to recite one letter in place of another. For example, to recite **الهـ** instead of **أَخْمـ** or to recite the letter **سـ** instead of **ثـ**; or **ءـ** instead of **حـ**; or **زـ** instead of **ذـ**; or **سـ** instead of **صـ**; or **ءـ** or **ظـ** instead of **ضـ**; or **زـ** instead of **ظـ**; or **هـ** instead of **عـ**. Even very learned people make these kind of mistakes.
- b. Another form of this kind of mistake is to extend a letter. For example, to extend the (ضـة) of the (دـالـ) or the (كـسرـة) of the (ـهـ) in the words **أَخْمـدـهـ لـلـهـ** so that it sounds more like **أَخْمـدـوـلـلـهـ**.
- c. Another form of this kind of mistake is to drop off a letter. For example, not to recite the (وـاـوـ) in the word **لـمـ يـوـلـدـ** and thus recite **لـمـ يـلـدـ**.
- d. Another form of this type of mistake is to change (فتحـةـ - ضـةـ - كـسرـةـ - جـزـمـ) in the words one recites. For example, to recite a (كـسرـةـ) on the (كـافـ) of the word **إِيـلـاـكـ** thus reciting **إِيـلـاـكـ**; or to recite a (فتحـةـ) on the letter preceding the (ـهـ) of **إِهـدـنـاـ** thus reciting **إَهـدـنـاـ**; or to recite a (فتحـةـ) on the (مـيمـ) of the word **أَنـعـمـتـ** thus reciting **أَنـعـمـتـ**.

All the above mentioned errors are referred to as Major Errors<sup>1</sup> and it is HARAAM to make these kinds of mistakes<sup>2</sup>. At times, it could even cause the meaning of one's salaah to change<sup>3</sup> thereby invalidating the salaah.

### Minor Errors

The second type of error is not an error per sé, however, it is contrary to the rules which regulate the beautification of the recitation<sup>4</sup>. For example, when there is a (فتحة) or (ضمة) on a (راء), one should recite it

<sup>1</sup> In short, there are four types of mistakes: 1. Changing one letter for another 2. Extending a (حركة) thus making it a letter of (مدة) 3. To delete a letter of (مدة) 4. To make mistakes in the (حركات) and (سكنات).

One letter is changed for another by changing the makhraj from which it is pronounced. Examples of this include reciting a (اء) or (خاء) instead of a (اء). It can also occur when one changes the sifaat-e-laazimah mumayyizah as is the case when one pronounces a (سين) instead of a (صاد). In the third and fourth forms of major errors we learn that adding to the word and deleting from the word are both major errors. This also includes reciting a (تشديد) on a letter that does not have one as this constitutes an addition, as well as not reciting a (تشديد) on a letter that has one as this constitutes a deletion.

<sup>2</sup> Haqeeqatut-Tajweed.

<sup>3</sup> By pondering over the words "cause the meaning to change" we can deduce that, although it is sinful, the salaah does not necessarily become invalid by changing a letter of the Quraan. One's salaah will only become invalid when, due to a major error, one changes the meaning of what one is reciting. The honourable author رحمه الله has written such a comprehensive phrase that it answers and explains many minor and subsidiary juristic questions.

<sup>4</sup> These rules refer to the sifaat-e-'aaridhah, which will be explained later.

with a full mouth. An example of this is the (اء) in the word أَصْرَاطٍ as will be explained in the 8<sup>th</sup> light. If a person recites it with an empty mouth, it will constitute a **Minor Error**. It is not as serious as the first type of error – it is **MAKROOH**<sup>¶</sup> - although, it is also necessary to avoid it.

### Third Light

## Etiquettes of Recitation

It is necessary to recite أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَنِ الرَّجِيمِ before commencing the recitation of Quraan<sup>¶</sup>. There is a more detailed discussion regarding the recitation of بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ.

- a. If one starts reciting from the beginning of a surah, it will be necessary to recite the بِسْمِ اللَّهِ .
- b. Similarly, if one starts to recite a new surah during one's recitation, it will also be necessary to recite the بِسْمِ اللَّهِ . However, if this new surah is surah Baraa-

<sup>¶</sup> Haqeeqatut-Tajweed.

<sup>¶</sup> This refers to the status quo and habit of the Qurraa or to the etiquettes of reciting the Quraan. As for the ruling of the Shari'ah, it is mustahabb (preferable).

<sup>¶</sup> It is easy to remember it in the following way. There are three ways of starting: 1. Start of recitation, start of surah 2. Start of recitation, middle of surah 3. Middle of recitation, start of surah. The ruling the first scenario is that both أَعُوذُ and بِسْمِ اللَّهِ are necessary. The ruling of the second scenario is that أَعُوذُ is necessary and one has a choice regarding بِسْمِ اللَّهِ . In the third scenario, it is only necessary to recite بِسْمِ اللَّهِ .

ah, one should not recite بِسْمِ اللَّهِ . Some ‘ulamaa have stated that one should not recite the بِسْمِ اللَّهِ for surah Baraa-ah even in scenario (a)<sup>①</sup> above<sup>②</sup>.

- c. If one starts reciting from the middle of a surah, it will be better to recite بِسْمِ اللَّهِ , though, it is not compulsory. Nevertheless, it will be necessary to recite أَعُوذُ بِرَبِّ الْجَنَّاتِ in this case, as well.

## Fourth Light Where to Pronounce Each Letter

The places (within the mouth and throat) from where the various letters are pronounced are referred to as makhaarij<sup>③</sup>. There are 17 makhaarij in total.

<sup>①</sup> In other words, if one starts one's recitation from the start of surah Baraa-ah.

<sup>②</sup> It would have been better if the author had phrased it like this: "Some 'ulamaa have said that one should still recite بِسْمِ اللَّهِ when starting surah Baraa-ah as mentioned in scenario (a)."

Nevertheless, it is not totally futile in quoting this view due to the fact that the majority of the Qurraa and ‘ulamaa have maintained the practise of never reciting بِسْمِ اللَّهِ when starting the recitation of surah Baraa-ah. In comparison with the majority, the view of a handful of ‘ulamaa constitutes a redundant opinion which cannot be practiced upon.

<sup>③</sup> The singular of which is Makhraj.

**Makhraj 1 – Jawful-Fam:** In other words, the hollow area of the mouth. The following letters are pronounced from this makhraj:

- a. (وَوْ سَاكِنٌ) when preceded by a letter bearing a ضمة (ضمة) as occurs in الْمُفْضُوبِ.
- b. (يَيْ سَاكِنٌ) when preceded by a letter bearing a كسرة (كسرة) as occurs in نَسْعَيْنُ.
- c. (الْفَ) when it is سَاكِنٌ (سَاكِنٌ) and not pronounced with a jerk, and it is preceded by a letter bearing a فتحة (فتحة) as occurs in صِرَاطٌ.

The reason for saying “not pronounced with a jerk” is that an (الف) which bears a فتحة (فتحة) as well as a (همزة) (همزة) is actually a (همزة)، even though people normally just call it an (الف)<sup>1</sup>. The (الف) in the start of the word الْحَمْدُ and in the centre of the word بَاسٌ is actually a (همزة). In the rest of this booklet, all such (الف)s will be called (همزة) – remember this!

<sup>1</sup>In short, آیا as well as يَأْتِي whether (سَاكِنٌ) or (مُتَحْرِكٌ) are all actually (الف - وَوْ - يَيْ) even though they are written in the form of (همزة) (همزة). However, the pronunciation of a letter depends on the way it sounds, not the way it is written. The difference is merely that a (همزة) is pronounced with a jerk whether it is (سَاكِنٌ) or (مُتَحْرِكٌ), whereas an (الف) is always pronounced gently and is always preceded by a letter bearing a (فتحة) such as يَأْتِي etc. Another difference is that an (اسْكُونٌ) (همزة) will not get a (سْكُونٌ) above it whereas a (الف) will get a (سْكُونٌ) if it is (فتحة - ضمة - كسرة - سَاكِنٌ) or (مُتَحْرِكٌ).

The (الف) (واو) and (باء) which have been discussed above are referred to as (حروف مدة) and (حروف همائية). The first name is due to the fact that, at times, one makes (مدة) when reciting them. This will be fully understood in the 11<sup>th</sup> light. The second name is due to the fact that the pronunciation of these letters is only completed with the breath.

Whichever (واو ساكن) is preceded by a letter bearing a حَفْظٍ (فتحة) is called a (واولين) as occurs in the word (فتحة). Whichever (باء ساكن) is preceded by a letter bearing a وَ الصَّيْفِ (فتحة) is called a (باء لين) as occurs in (فتحة).

The makhraj of (واولين) and (باء لين) will be discussed in the 16<sup>th</sup> makhraj and the makhraj of (باء متحرك) and (باء متحرك) will be discussed in the 7<sup>th</sup> makhraj<sup>9</sup>.

<sup>9</sup> (واو) and (باء) can be found in three different conditions each:

1. رَوْ-يَيْ such as (متحرك)
2. أَرْبُوْتُرْتُوْ-أَنْيَنْيَنْيَنْ such as (لين)
3. In other words (واو ساكن) preceded by a letter bearing a (فتحة), such as (باء ساكن), precede by a letter bearing a (كسرة), such as (اني نين نين جي). Although there are three conditions for both (واو) and (باء), each of them have TWO makhaarij. When they are (مدة), they will be pronounced from the Jawful-Fam, and when they are (متحرك) and (لين), each will be pronounced from different makhaarij, which will be explained later on.

**Makhraj 2 – Aqsal-Halq:** In other words, the bottom part of the throat, closest to the chest. The letters (هاء) and (هـاء) are pronounced from here.

**Makhraj 3 – Wastul-Halq:** In other words, the middle of the throat. The letters (عین) and (حاء) are pronounced from here.

**Makhraj 4 – Adnal-Halq:** In other words, the top of the throat, closest to the mouth. The letters (غين) and (خاء) are pronounced from here.

The above mentioned SIX letters are called (حرزف حلقي).

**Makhraj 5 – Lahaat<sup>①</sup>:** In other words, the base of the tongue directly below the uvula, when it lifts up and touches the soft part of the palate above. The letter (قاف) is pronounced from here.

**Makhraj 6 –** A little higher up from the makhraj of (قاف) towards the front of the mouth<sup>②</sup>, the letter (کاف) is pronounced from here.

Both the above mentioned letters are called (حروف هاتية).

<sup>①</sup> Pronounced لَهَاتْ . It is the soft part of the palate which has no bone inside. The hard part of the palate which has bone inside is called the حنك. The little piece of flesh at the end of the palate, which dangles above the base of the tongue is called the uvula. It is called the یہ in Urdu.

<sup>②</sup> It is easier to remember the makhaarij of (قاف) and (کاف) like this: The base of the tongue and the palate directly above it – the letter (قاف) is pronounced here. A little up from the makhraj of (قاف), the base of the tongue and the palate directly above – the letter (کاف) is pronounced from here.

**Makhraj 7 –** The centre of the tongue together with the palate directly above it. The letters (شين), (جيم) and (باء) when it is not (مدة), are pronounced from here. In other words, the letter (باء) when it is (متحرك) and (لين) are pronounced here. The meanings of both the words (مدة) and (لين) have been discussed under makhraj I.

These letters are called (حروف شجرية) <sup>١/٢</sup>.

**Note:** The Arabic names of the various teeth are used to explain the following makhaarij. Therefore, I will now mention their various names. Please learn them properly so that it is easy to memorise the respective makhaarij.

Let it be known that, of the 32 teeth, the front 4 teeth are called (ثنايا علية). The top two are called (ثنايا علية) and the bottom two are called (ثنايا سفل). Right next to these are 4 teeth called (رباعيات) <sup>٣</sup> which are also called (قواطع). Next to these there are 4 sharp teeth called (أنيات). They are also called (كوايس).

<sup>١</sup>The word شجرة (with a فتحة on the ش and a كون on the ج) refers to the hollow space between the centre of the tongue and the palate directly above it. There is no word for it in the Urdu or English languages.

<sup>٢</sup>It is called this due to the fact that the letters are pronounced from the hollow space created between the centre of the tongue and the palate directly above it. (Haqeeqatur-Tajweed) - MT.

<sup>٣</sup>This should be pronounced with a (فتحة) on the (ر). It is incorrect to pronounce it with a (ضفة).

Next to these are 4 more teeth called (ضواحك). Next to these are 12 teeth – three at the top on the right, three at the top on the left, three at the bottom on the right and three at the bottom on the left. These 12 teeth are called (طواحن). Next to these, right at the back of the mouth, there are 4 more teeth called (نواخذ). The (ضواحك – طواحن) are collectively called (اضراس) <sup>□</sup>(أضراس) – نواخذ which means "molars" or "درازہ" or "ڈاڑھ" in Urdu.

Someone has written a little poem to make it easy for us to memorise all these names<sup>2</sup>:

*The teeth in the mouth amount to 32.*

*(ثواب) are 4 and the (رباعي) 2 and 2.*

*The (انباب) are 4 and the remainder 10 times 2.*

*Which the Qurraa call (اضراس)*

*(I have them and so do you).*

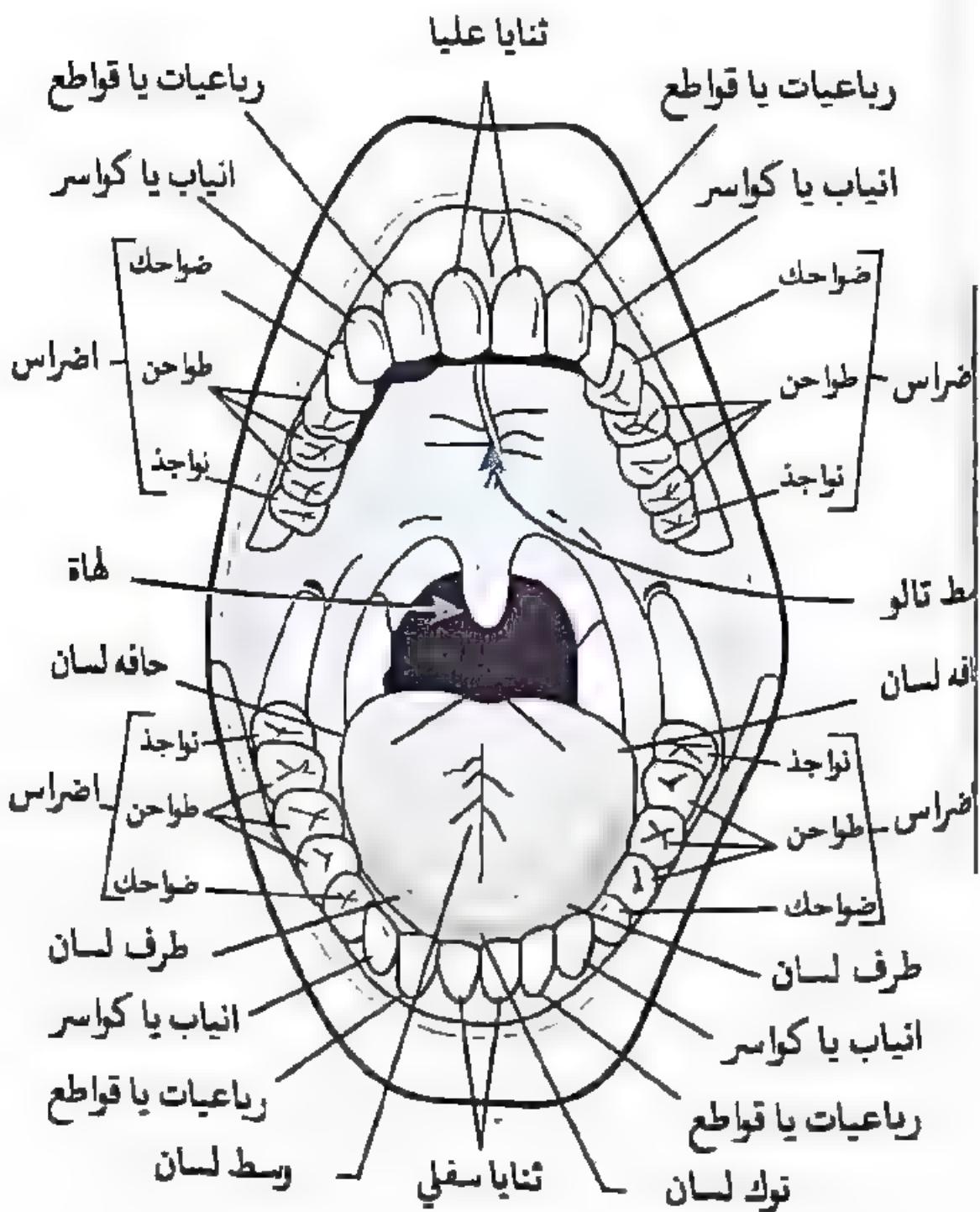
*The (ضواحك) are 4 and the (طواحن) 6 times 2.*

*The (نواخذ) come next, top and bottom, 2 and 2.*

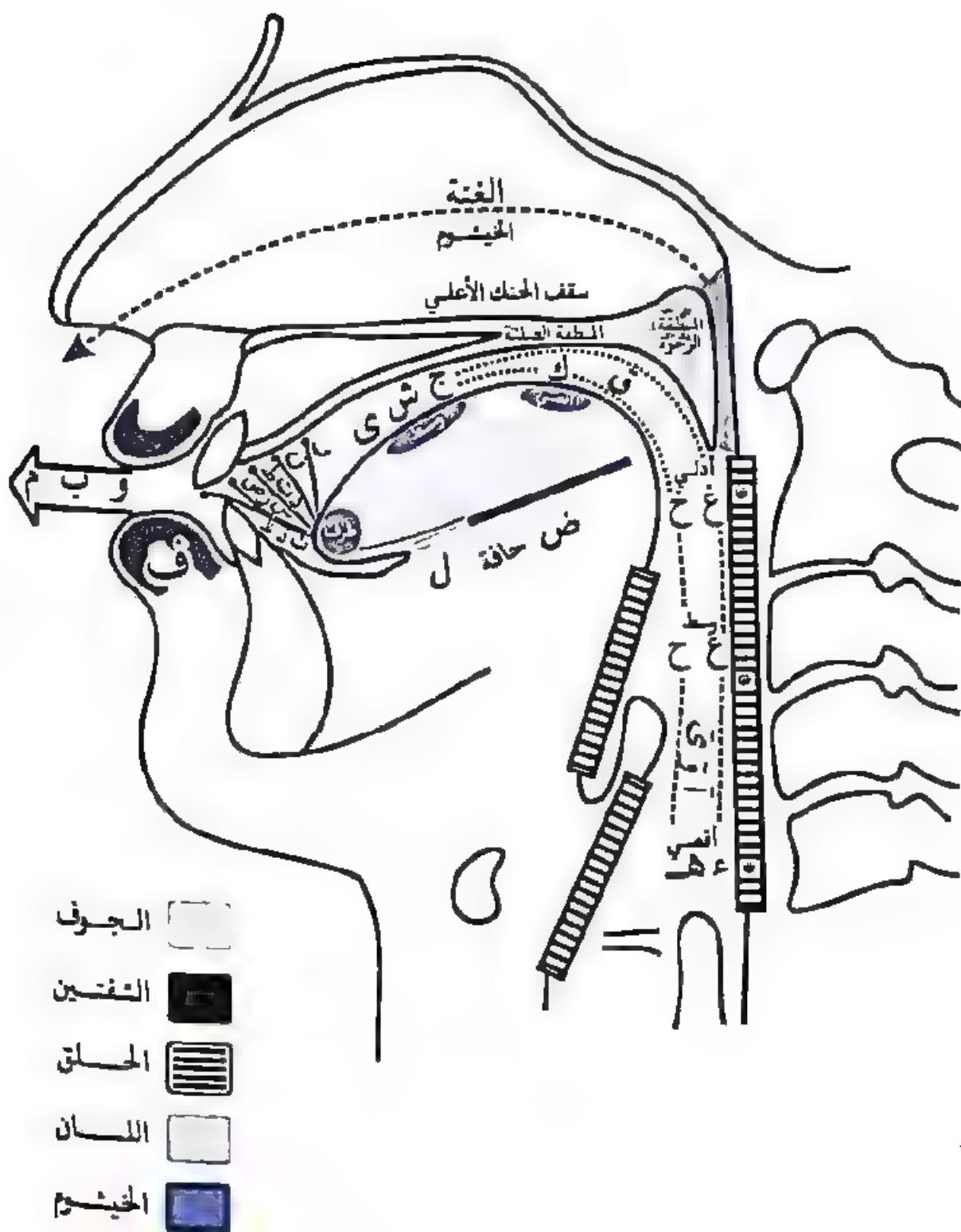
<sup>2</sup> The هزة (هزة) should be pronounced with a فتحة (فَتْحَة) and the ضاد (ضَاد) with a سکون (سُكُون). It is the plural of the word ضرس which means "molar".

<sup>3</sup> The 32 teeth are divided into 6 groups of teeth – (رباعيات), (ثواب)، (اضراس)، (طواحن) and (نواخذ). Apart from the (ضواحك)، (طواحن) and (نواخذ)، which consists of 12 teeth, each group has 4 teeth. The first three groups are teeth and the second three groups are molars.

## The Names of the Various Teeth According to the Science of Tajweed



# The Makhaarij (Points of Pronunciation) of the Various Letters



**Makhraj 8 –** This is the makhraj of the letter (ضاد): When the side of the tongue (حافة اللسان)<sup>١</sup> touches the base of the upper molars on either the right or the left. It is easier for most people to pronounce it from the left side. It is also permissible to recite it from both sides at the same time although this is extremely difficult. This letter is called (حافية) and most people make mistakes when pronouncing it. Hence, it is

<sup>١</sup>The (حافة اللسان) refers specifically to the sides of the tongue, directly opposite the cheeks. The author has referred to it as the sides of the tongue. The front edge of the tongue, which touches the front teeth is called the (طرف اللسان) – the edge of the tongue. When pronouncing the letter (ضاد) the edge of the tongue does not feature at all. However, since we are accustomed to pronouncing letters from the edge of the tongue and the upper palate, and it is considerably more difficult to pronounce a letter from the side of the tongue and the base of the molars, most people just pronounce the (ضاد) from the edge of the tongue and palate above. To make matters worse, instead of making a concerted effort to pronounce this letter correctly, various groups have made it their salient feature to pronounce it in many different and supposedly permissible sounding ways. Some read a plain (دال), some read a full mouth (ذال), some read a (زاي) and others read a (لـ) and thereafter lay claim to having reached the pinnacle of achievement.

In the old books of Qiraat, it has been written that, in some places, the people even pronounced a (لام) instead of a (ضاد). Today, we even hear people reciting (ذال) or a mixture of a (دال) and a (غين) – قَوْلَا الذَّعَلِينَ – (غين). In short, there are many paths of deviation, but only one path of guidance. Hence, it is imperative that one abstains from prejudice, goes to a proficient, seasoned Qaari and makes a concerted effort to practise this letter. One should never rely solely upon one's own understanding and research.

imperative to practise its pronunciation with a very proficient, seasoned Qaari.

To recite this letter as a full-mouth or empty-mouth (ج), or something similar to a (ج), as is the habit and practise of most people today, is completely wrong and should never be done. It is also totally incorrect to recite it as a (ظ). However, if it is pronounced correctly from its correct makhraj, together with all its sifaat, gently and in such a way that its sound is maintained (until the letter's pronunciation is complete), it will sound very much like a (ظ)<sup>1</sup>. It should not sound anything like a (ج). This is how it has been explained in the books of Tajweed and Qiraat.

<sup>1</sup> The makhraj of (ض) is the side of the tongue and the base of the upper molars. It should be pronounced gently, with the sifat of (رخوة). It should not be like the letter (ج) which must be pronounced firmly, with the sifat of (شد). It is easy to determine whether the letter has been pronounced gently or firmly when it is (مثني) or (ساكن). The sign of gentle pronunciation is that the sound of the letter continues from the start of its pronunciation until it is completed. To pronounce it so firmly that the sound of the letter stops, as is the case with (ج), is incorrect. However, (ض) should never be pronounced from the makhraj of (ج) as this constitutes changing one letter for another, which is a major error. It is just as incorrect as pronouncing a (ج). More details will be given regarding this under the discussion of sifat-e-Istitaalat.

**Makhraj 9 – This is the makhraj of (لام). The edge and part of the side<sup>1</sup> of the tongue, when it touches the**

<sup>1</sup>Technically, this is referred to as (ادنى الحافة). In our understanding, the (حافة) only refers to that portion of the tongue which touches the molars, though, some authors have considered the entire side of the tongue, on both sides, to be the (حافة) perhaps to make it easier or by extending the linguistic meaning of the word. However, one should ponder over what the author of Jamaalul-Quraan has written.

- a. He stated that the makhraj of (فم) is the side (حافة) of the tongue when touching the upper molars.
- b. While discussing sifat-e-istitaalat, he mentions that the meaning of istitaalat is to prolong the pronunciation or sound of the letter from the start of the (حافة) to the end of it.
- c. The end of the (حافة) is that portion of the tongue which touches the last molar, the (ضاحك), because the molars end at the (ضاحك). If not, the definition of istitaalat – “to prolong the sound of the letter from the start of the (حافة) to the end of the (حافة)” – would not make any sense.

Since we have proven that the (حافة) refers to that portion of the tongue which is parallel to and corresponds with the molars, it necessarily means that the edge of the tongue (طرف اللسان) is the part that corresponds with the (نهاي) (نهاي), (رياعي) and (آنياب).

Note: let it be clear that in the words of 'Allaamah Jazari رحمه الله تعالى' in "إذناماً لكتابه" (ادناماً لكتابه)، the pronoun in "ادناماً" refers to the (حافة) while the pronoun in "كتابه" refers to the tongue (and the word (لسان) is both masculine and feminine in the Arabic language). 'Allaamah Shaatbi رحمه الله تعالى' said: "وَ حِرْفٌ بِادْنَامِهِ إِلَى مُتْهِمَةٍ". In other words, the makhraj of the letter (لام) extends from (ادنى الحافة) to the end of the tongue. If the part of the tongue which corresponds with all the molars is called the (أقصى الحافة), then how can the part of the tongue which corresponds with the (ضاحك) be called the (ادنى الحافة)? Is the (ضاحك) not part of the molars? Furthermore, if we consider the edge of the tongue, which corresponds to the (آنياب) and the (رياعي), the (ادنى الحافة) – and this means saying that the makhraj of (تون) is the edge of the tongue together with part of the (ادنى الحافة) – what is wrong with that? However, no book of Tajweed has mentioned the makhraj of (تون) in this way. Instead, all the books of Tajweed say that the makhraj of (تون) is simply the edge of the tongue.

palate just above the gums of the (ثابا), (رباعي) (ناب) and (ضاحك). This can be pronounced from the right as well as the left side of the mouth. Pronouncing it from both sides at the same time is also correct.

**Makhraj 10** – This is the makhraj of (نون). It is the same as that of (لام), except that the (ضاحك) is excluded from the tongue's point of contact.

**Makhraj 11** – This is the makhraj of (راء). It is the same as the makhraj of (نون), except that a small portion of the upper surface of the tongue is also included.

These three letters viz. (لام - راء - نون) are called (حروف ذلفية) as well as (حروف طرفية)<sup>¶</sup>.

**Makhraj 12** – This is the makhraj of (طاء), (دال) and (تاء): The edge of the tongue when touching the base of the (ثابا علنيا). These letters are called <sup>¶</sup> (حروف نطبية).

<sup>¶</sup> Because it is pronounced from the (ذلق اللسان) i.e. the edge of the tongue. From Haqeeatut-Tajweed - MT. The word (ذلق) must be pronounced with a (فتحة) on both the (ذلق) and the (ذلق) – which refers to the edge of the tongue.

<sup>¶</sup> The word (نطع) refers to the ridges on the palate. There is no equivalent word in Urdu. Nevertheless, due to the fact that the letters are pronounced very close to these ridges which are situated on the upper palate, they are called (نطبية). Adapted from Haqeeqatut-Tajweed and Durratul-Fareed - MT.

**Makhraj 13** – This is the makhraj of (ظاء), (ذال) and (باء): The edge of the tongue when touching the edges of the (ثنايا عليا). These three letters are called (حروف ثوية)<sup>١</sup>.

**Makhraj 14** – This is the makhraj of (صاد), (سين) and (زاء): The tip of the tongue when it touches the inner surface of the (ثنايا سفل) together with part of the (ثنايا عليا). These letters are called (حروف صفيرية)<sup>٢</sup>.

**Makhraj 15** – This is the makhraj of (فاء): The inner part of the bottom lip<sup>٣</sup> when touching the edge of the (ثنايا عليا).

**Makhraj 16** – Both the lips. The letters (باء), (ميم) and (واو غير مدة) – in other words, that (واو) which is (متحرك) or a (واو لين)<sup>٤</sup> – are pronounced from here. The meanings of (مدة) and (لين) have been explained in Makhraj 1.

<sup>١</sup> The correct pronunciation is (كفرة) – with a (كفرة) on the (لام) and a (فتحة) on the (باء). It means "gums" and has been called that due to the proximity of the makhraj to the gums.

<sup>٢</sup> In other words, the respective edges of the (ثنايا عليا) and the (ثنايا سفل) touch causing a whistling sound.

<sup>٣</sup> In other words, that part of the bottom lip which is just inside the mouth when the lips are closed.

<sup>٤</sup> There are three different forms of (واي) and two different makhaarij: از is (واي مرندي) and its makhraj is the hollow of the mouth. ور is (واي لين) and its makhraj is (وار متحرك) – in both cases, the (واي) pronounced from the makhraj which is currently being discussed.

The difference between the three letters under discussion is that (باء) is pronounced from the wet part of the lips and is thus referred to as (بحري), (ميم) is pronounced from the dry part of the lips and is thus called (برى) and (واو) is produced by the partial meeting of both the lips<sup>1</sup>. These three letters, including (فاء) are called (حروف شفوية).

**Makhraj 17 – Khayshoom:** In other words, the nasal cavities<sup>2</sup>. This is where (غنة)<sup>3</sup> is pronounced. In shaa Allah, (غنة) will be discussed in the 9<sup>th</sup> and 10<sup>th</sup> light.

The way of determining the makhraj of any given letter is to recite a (همسة متحركة) before it while the letter itself is (ساكن). Where the sound of that letter ends, that will be its makraj.

<sup>1</sup> It is easy to remember it in the following way: The makhraj of (وار متحرك) and (وار لين) is the incomplete meeting of the lips. (باء) and (ميم) are pronounced when both the lips meet.

<sup>2</sup> In other words, the hollow area under the bones in the bridge of the nose.

<sup>3</sup> (غنة) refers to the nasal sound which emanates from the nasal cavities. It is not a letter, rather, it is a condition of the (نون) or (ميم) which is being pronounced. Since one can create this nasal sound in the nasal cavities without pronouncing any specific letter, the makhraj of this sound has been mentioned separately from the other makhaarij. Nevertheless, this nasal sound is never really found or pronounced on its own, nor can (نون) or (ميم) be pronounced without it.

## Fifth Light

### Characteristics of Each Letter

The manner or condition<sup>1</sup> in which letters are pronounced are called sifaat. There are two types of sifaat.

**A.** The first type is such that, if it is not pronounced, the letter itself will not be pronounced<sup>2</sup>. This type is called *Sifaat-e-Zaatiyyah*, *Sifaat-e-Laazimah*, *Sifaat-e-Mumayyizah* and even *Sifaat-e-Muqawwimah*<sup>3</sup>.

**B.** The second type is such that the letter can still be pronounced without it, but its beauty and finesse will be lost<sup>4</sup>. This type is called *Sifaat-e-Muhassinah*, *Sifaat-e-Muzayyinah*, *Sifaat-e-Mahalliyah*<sup>5</sup> and *Sifaat-e-'Aaridhah*<sup>6</sup>.

**The first type consists of 17 sifaat:**

<sup>1</sup> In other words, the quality and condition of the sound of each letter at the time of pronunciation is referred to as a Sifat.

<sup>2</sup> The definition of a Sifat-e-Laazimah: A quality which is always found in the letter and if it is not present, either the letter itself will not be present or it will be pronounced deficiently.

<sup>3</sup> The name Sifaat-e-Laazimah is most commonly used.

<sup>4</sup> The definition of a Sifat-e-'Aaridhah: A quality which is found in a letter at times, and is absent at times. If the sifat is not found, the letter will still remain, but its beauty will be spoiled.

<sup>5</sup> The reason it is called Sifaat-e-Mahalliyah is due to the fact that these sifaat are specific to the letter in which they are found – MT.

<sup>6</sup> The name Sifaat-e-'Aaridhah is most commonly used.

**1. Hams<sup>1</sup>:** The letters which have this sifat are called *Mahmoosah*. This Sifat means that the letter which contains it is pronounced from the makhraj so gently that the breath is allowed to continue flowing and there is a type of softness in the voice. There are 10 such letters: ﺔـ، ﻒـ، ﻖـ، ﻕـ، ﻙـ، ﻚـ، ﻢـ، ﻊـ، ﻉـ، ﻊـ.

**2. Jahr:** The letters which have this sifat are called *Majhoorah*. This sifat means that the letters which contain it are pronounced so forcefully and firmly in the Makhraj that the breath stops flowing and there is a type of loudness<sup>2</sup> in the voice. Apart from the letters which are *Mahmoosah*, all the other letters are *Majhoorah*.

The qualities of Hams and Jahr are opposites.

<sup>1</sup>The actual definition of Hams is that the sound of the letter is so gentle in the makhraj that the breath keeps flowing. This definition can easily be understood from the linguistic meaning of the word Hams. One should also not consider the fact that the breath keeps flowing as part of the actual definition. Rather, it is a sign of the sifat Hams. Pronounce a Mahmoosah letter when it is (سـ) – for example لـ – the sound of the letter is soft and the breath keeps flowing because part of the breath becomes the sound of the letter while part of it is the actual breathing (of the reciter).

<sup>2</sup>The translation of which is: "A man, who remained silent, encouraged him." MT

<sup>3</sup>The word Jahr means loudness. The actual definition of Jahr is that the letter is pronounced so forcefully in the makhraj that it causes a type of loudness. The section of "the breath stops flowing" is separate from the actual definition and is merely a sign of Jahr. It means that, when one pronounced any Majhoorah letter while it is (سـ) – such as لـ – the sound of the letter will be loud because the entire breath becomes the sound of the letter.

3. **Shiddah:** The letters which have this sifat are called *Shadeedah*. This sifat means that the letters containing it are pronounced so forcefully in their makhraj that the sound stops and there is a kind of hardness<sup>1</sup> in the letters. There are 8 such letters: أَجْدَعُ قَطْبَعٌ<sup>2</sup>.

4. **Rikhwah<sup>3</sup>:** The letters in which this sifat is found are called *Rikhwah*. This sifat means that, when pronouncing these letters, their sound emanates from the makhraj so gently that the sound of the letter being pronounced continues and there is a kind of softness<sup>4</sup> in the letter.

Apart from *Shadeedah* and *Mutawassitah*, all the remaining letters are *Rikhwah*. The subcategory *Mutawassitah* will be explained shortly. Just like Hams and Jahr, Shiddah and Rikhwah are opposites and between these two qualities there is another one called Tawassut.

<sup>1</sup>The words Shiddah means hardness and firmness. In other words, the sound of the letter is so hard in the makhraj that it would not be possible to maintain its sound if it were to be recited as (سَكْنٍ). Thus, the actual definition of Shiddah is: For the letter to be pronounced firmly and strongly in the makhraj that its voice cannot be prolonged when it is (سَكْنٍ). An example of this is آئُ.

<sup>2</sup>The translation of which is: "I find you frowning." MT

<sup>3</sup>This should be pronounced with a كسرة (kashra) on the (ا, اء, اي) – it means gentleness. Allah ﷺ says: تَعْرِفُ بِأَنْزَلِهِ رَحْمَةً (Sailing gently by His command...).

<sup>4</sup>Hence, the actual definition of Rikhwah is: The sound of the letter is so gentle in the makhraj that a type of softness is felt which can be recognised by the fact that the sound of a letter of Rikhwah can be maintained after it is pronounced, when it is (سَكْنٍ). An example of this is آئُ.

**Tawassut:** The letter in which this sifat is found are called *Mutawassitah* or *Bayniyyah*. This sifat means that the sound of the letter neither stops completely nor continues<sup>1</sup>. There are 5 such letters: لَنْ عَمْرٌ<sup>2</sup>. This Sifat is not generally counted separately as it contains a bit of Shiddah as well as some Rikhwah and thus, it is not separate from the two.

At this juncture, there is a misgiving which needs to be clarified. The letters (ل) and (ك) have been counted as part of the *Mahmoosah* letters, whereas their respective sounds stop in their makhaarij due to which they have also been counted as the letters of *Shadeedah*<sup>3</sup>.

The answer to this misgiving is that the sifat of Hams is weak in each of these letters while the sifat of Shiddah is strong. Therefore, the sound stops in the

<sup>1</sup> Haqeeqatut-Tajweed. In other words, the letters are not as hard as those of *Shadeedah* nor as soft as those of *Rikhwah*. Instead, it is in between the two conditions. It is as though there is deficient Shiddah and incomplete Rikhwah.

<sup>2</sup> The translation of which is: "O 'Umar! Be gentle." MT

<sup>3</sup> This objection is based on the assumption that breath and sound are interlinked and co-dependent. In other words, it is difficult to understand why the sound of the letters (ل) and (ك) ends in their makhaarij due to the sifat of Shiddah, but the breath continues to flow due to the sifat of Hams. Shouldn't the breath also stop? Furthermore, both these letters should be considered *Majhoorah*, not *Mahmoosah* because, apart from (ل) and (ك), the other 6 *Majhoorah* letters are also *Shadeedah*. This objection has been clarified by the author [\[1\]](#).

makhraj due to the strength of the Shiddah<sup>1</sup>. However, due to slight Hams, after the sound stops, some breath is allowed to escape<sup>2</sup>. Though, one should be careful not to prolong the escaping of the breath<sup>3</sup> because, if it is allowed to continue flowing, the letters (ش) and (ف) will not remain *Shadeedah*, but become *Rikhwah*. Furthermore, it would cause a (هـ) sound to emanate, which is incorrect.

<sup>1</sup> It has been mentioned in "Juhdul-Muqall" that (ش) and (ف) are the letters of *Shadeedah Mahmoosah*. Therefore, they will be pronounced completely forcefully and so will the breath of each letter because, sound is in reality breath (in other words, there is breath in sound, but not necessarily sound in breath – translator). Thereafter, their makhaarij will open slightly to allow the breath to escape while the sound of the letter diminishes so as to pronounce the sifat of Hams. Thus, there is Shiddah in it at a certain point in time, followed by Hams. In the book "Haqeeqatut-Tajweed", it has been mentioned that Hams comes a little after (Shiddah). In both the above-mentioned books, this section has been called a difficult concept that confuses the mind. MT

<sup>2</sup> When (سـكـ), the sound of (ش) and (ف) stop in their makhaarij. Similarly, when pronouncing the (فـ)، the base of the tongue touches the palate above firmly and when pronouncing a (هـ)، the tip of the tongue touches the base of the (ثـابـ عـلـيـ) firmly. Thereafter, when the base and tip of the tongue separate from their makhaarij, a little bit of breath escapes – this is the Hams. that concludes the factual answer. As for the logical answer, there is no contradiction between Shiddah and Hams. Sound is heard and breath is not. The fact that the sound stops does not mean that the breath necessarily has to stop as well. In fact, both are possible at one and the same time. If someone remains silent – in other words, no sound comes out of him – does it mean that he has also stopped breathing?

<sup>3</sup> The reason for this is that there is no sound in breath. If others can hear this breath, it means that the breath is not in its original form, the way it should be. Instead, it would have become sound. What is the point of trying to let others hear this Hams by reciting بـلـاـسـ كـلـيـ and لـمـلـاـسـ؟

5. **Isti’laa:** The letters in which this sifat is found are called *Musta’liyah*. This sifat means that whenever such a letter is pronounced, the base of the tongue rises to the corresponding palate above due to which the letters become “big” or “full-bodied”. There are 7 such letters: خُضْرَقَطْ.

6. **Istifaal:** The letters in which this sifat is found are called *Mustafilah*. This sifat means that the base of the tongue does not rise to the palate above when these letters are pronounced due to which the letters remain “thin” or “light”. Apart from the letters of *Musta’liyah*, all the other letters are *Mustafilah*.

These two qualities – *Musta’liyah* and *Mustafilah* – are also opposites to each other.

7. **Itbaaq:** The letters in which this sifat is found are called *Mutbiqah*. This sifat means that the centre of the tongue touches and joins with the corresponding palate above when these letters are pronounced<sup>8</sup>. There are 4 such letters: حْمْظْطِ.

8. **Insitaah:** The letters in which this sifat is found are called *Munfatihah*. This sifat means that the centre of the tongue does not cover the corresponding palate above when these letters are pronounced, whether the

<sup>8</sup>In Arabic, the word *Itbaaq* means to cover something. In other words, when these letters are pronounced, the centre of the tongue covers the hollow part of the palate as a result of which the letters are pronounced with a very “full” mouth.

base of the tongue touches the palate (as is the case with the letter ح) or not<sup>١</sup>.

Apart from the letters of *Mutbiqah*, all the other letters are *Munsatihah*. These two qualities – *Iibaaq* and *Insitaah* – are also opposites to each other.

**9. Izlaaq:** The letters in which this sifat is found are called *Muzliqah*. This sifat means that the letters are pronounced from the edge of the tongue<sup>٢</sup> and the lips, quickly and easily. There are 6 such letters: فَرِيْن لَبْ<sup>٣</sup>. Of these letters, those which are *Shafawiyah*<sup>٤</sup> are pronounced from the edge of the lips<sup>٥</sup>.

The meaning of *Shafawiyah* has been explained in the 16<sup>th</sup> makhraj. Furthermore, those letters which are not *Shafawiyah*<sup>٦</sup>, are pronounced from the edge of the tongue<sup>٧</sup>.

<sup>١</sup>Taken from Juhdul-Muqill with added explanation.

<sup>٢</sup>The edge of the tongue is called the (لُقُّ) in Arabic. MT

<sup>٣</sup>The translation of which is: "He ran away from intelligence". MT.

<sup>٤</sup>In other words (فَرِيْن), (لَبْ) and (رَبْ).

<sup>٥</sup>In other words, they are pronounced easily without much effort.

<sup>٦</sup>In other words, (مَلَمْ), (لَمْ) and (رَمَ). Those who speak the language have termed these 6 letters to be the easiest and least strenuous letters to pronounce from the lips and the tongue. For this reason, most words in the Arabic language have a combination of these letters in them. If it doesn't, those who speak Arabic consider the word difficult to pronounce. This is something based completely on what has been heard from the Arabs and is Tauqeefi – in other words, there is no room for logic. (Nihaayatul-Qawlil-Mufeed)

<sup>٧</sup>Durratul-Fareed of Sheikh Dehlawi رحمه الله.

**10. Ismaat<sup>¶</sup>:** The letters in which this sifat is found are called *Musmitah*<sup>¶</sup>. This sifat means that the letters are pronounced slowly and firmly in the makhraj, not quickly and easily.

Apart from the letters of *Muzliqah*, all the other letters are *Musmitah*. These two qualities – *Muzliqah* and *Musmitah* are also opposites to each other.

**NB:** The above mentioned 10 sifaat are known as the *Sifaat-e-Mutadhaaddah* (*The Conflicting Sifaat*) because there are five sets of opposing sifaat<sup>¶</sup>, as has been mentioned in the previous few pages.

The sifaat which will be discussed now are called the *Sifaat-e-Ghayr Mutadhaadah* (*The Non-Conflicting Sifaat*). It should be understood that no letter has been left out from the *Sifaat-e-Mutadhaaddah* and that

<sup>¶</sup> It has been mentioned in *Haqeeqatut-Tajweed* that the word *Ismaat* means prevention. Technically, it means preventing any four or five letter word from being devoid of a letter of *Muzliqah*. Hence, the word **فَلَقْ** (Gold) is a non-Arabic word. MT

<sup>¶</sup> The *Ism-e-Maqool* derived of the word *Ismaat*.

<sup>¶</sup> Of the 29 letters in the Arabic alphabet, each letter will definitely have 5 of the 10 *Sifaat-e-Mutadhaaddah*. There are 5 pairs of sifaat and there is no single letter that does not possess one sifat of each pair. If the one sifat is found, the opposite will not be found in the same letter. The other sifaat are not like these ten. Each sifat may or may not be found in a letter.

every single letter definitely has one of the two conflicting sifaat in it. As for the *Sifaat-e-Ghayr Mutadhaaddah*, some of the letters will have the sifat under discussion while others will not.

The *Sifaat-e-Ghayr Mutadhaaddah* are:

11. **Safeer:** The letters in which this sifat is found are called *Safeeriyyah*. This sifat means that the letters will be pronounced with a sharp, whistling<sup>1</sup> sound. There are 3 such letters: ص ز س .
12. **Qalqalah:** The letters in which this sifat is found are called the *Huroof-e-Qalqalah*. This sifat means that there is a “bounce” or “echo” in the makhraj<sup>2</sup>

<sup>1</sup> The *Safeeriyyah* letters are pronounced from the edge of the tongue and all four sets of (لاب) as has already been explained. The makhraj of each of these 3 letters is naturally such that they can only be pronounced from that specific place, thereby creating a whistling sound.

<sup>2</sup> The rule is that when two different parts of the mouth meet or collide in the mouth, a letter is formed. According to this rule, (apart from the letters of *Qalqalah*) a (سکون) is pronounced on any letter when two parts of the mouth in such a way that the sound of the letter stops the moment the letter is formed and there is also no motion in the makhraj. However, this is not all that happens when any of the *Huroof-e-Qalqalah* are pronounced. Instead, after these letters are pronounced, something new happens that gives rise to another sound. In short, whether you say that there is motion in the makhraj or you say that there is a movement in the sound of the letter due to a sudden separation after firm contact and a new sound is created, either way, *Qalqalah* refers to this newly created sound. Nevertheless, *Qalqalah* comes about due to a combination of the two strong sifaat, *Jahr* and *Shiddah*. One should also pronounce the *Qalqalah* loud enough for others to hear it – if only you can hear it, it is not loud enough. (Nihaayatul-Qawlil-Mufeed, pg.52)

when these letters are pronounced while they are ساکن (saakin). There are 5 such letters: حُكْمٌ نَّظَرٌ ۝.

**13. Leen:** The letters in which this sifat is found are called *Huroof-e-Leen*. This sifat means that these letters are pronounced so gently in their makhraj that one is able to prolong them مَدٌ<sup>2</sup> if one wants to. There are two such letters: بَا (waaw saakin) and يَا (ya saakin) when they are preceded by a فتحة (Fathah). For example: حَوْفٌ and صَيْفٌ .

**14. Inhiraaf:** The letters in which this sifat is found are called *Munharifah* and there are only two such letters: لَا (lam) and رَا (ra'). This sifat means that there is an inclination towards the edge of the tongue when

<sup>1</sup> The translation of which is: "The pivot of piety". MT

<sup>2</sup> In other words, the sound of the *Huroof-e-Madd* comes from the hollow of the mouth and there is absolute scope for the gentleness and prolonged nature of this sound. On the contrary, there is no question regarding prolonging the sound of the *Huroof-e-Leen* as their makhraj is fixed and stipulated. However, when we study the laws of *Madd-e-Fari'i*, we will learn that in some words, the letter upon which *Madd* is pronounced is the letter of *Leen*, which is thus prolonged. In order to dismiss this objection, the 'Ulamaa of Tajweed have acceded to the presence of this gentleness and elasticity in the *Huroof-e-Leen* so that one may pronounce *Madd* on them. This gentleness and elasticity is referred to as *Leen*. The words of the honourable author ﷺ: "these letters are pronounced so gently in their makhraj that one is able to prolong them مَدٌ if one wants to" are worthy of consideration.

pronouncing the letter (م), and an inclination<sup>۱</sup> towards the surface of the tongue as well as towards the makhraj of (م) when pronouncing the letter (س)<sup>۲</sup>.

**15. Takreer:** This sifat is only found in the letter (أ). This sifat means that, since there is a quiver or vibration on the tongue while pronouncing this letter, it seems<sup>3</sup> like the letter is repeated. This does not mean that one should try to accentuate or over pronounce the vibration – in fact, one should avoid doing so even when there is a (تشدید) on the (أ) because it is still only one letter, not many<sup>4</sup>.

<sup>8</sup> The meaning of *Inhiraaf* is that each letter inclines beyond its own makhraj and towards the makhraj of the other letter. Thus, the pronunciation of the letter (ل) starts from the (أجل الملة) and inclines towards the tip of the tongue, which is the makhraj of (إي). The pronunciation of the letter (إي) starts from the tip of the tongue and inclines towards the surface of the tongue and slightly towards the makhraj of (م). This is exactly why small children tend to say (لام) instead of (إي) – this *Inhiraaf* causes the child to mispronounce the (إي) and say (لام).

Durratul-Fareed.

**⑧ The definition of Takreer:** "For the tongue to vibrate while pronouncing the letter." This sifat is only found in (ل). However, this sifat should be pronounced gently in order to avoid the letter (ل) being pronounced more than once. This will only occur when one tries to accentuate this sifat while reciting. What does the vibration have to do with your voice? This should be done even when the letter is (مدد) as is the case with **كك** and **مم**. The sifat of Izlaaq also demands that the vibration should not be accentuated.

<sup>3</sup> Adapted from Durratul-Fareed.

**16. Tafash-shee:** This sifat is only found in the letter (ش) and This sifat means that the sound of the letter spreads throughout the mouth when it is pronounced<sup>¶</sup>.

**17. Istitaalah<sup>¶</sup>:** This sifat is only found in the letter (ض). This sifat means that the sound of the letter is prolonged from the start of the makhraj to the end of the makhraj – in other words, from the start of the حافة اللسان (Hafatul-Lisan) until the end of the حافة (Hafat)<sup>¶</sup>. In other words,

<sup>¶</sup>Durratul-Fareed.

<sup>¶</sup>To prolong, MT

<sup>¶</sup>From this text, it is clearly evident that the حافة starts from the portion of the tongue directly opposite the نجد and this is called the furthest part of the side of the tongue (أقصى الحافة). The end of the حافة is that portion of the tongue which is directly opposite the ضاحك and this is referred to as the closest part of the side of the tongue (أدنى الحافة). This is also the start of the makhraj of the letter (م). In short, there is a prolongation in the sound of the letter due to the fact that the makhraj is so protracted and long.

Note: There is a big difference between the letters (ظ) and (ض) in terms of makhraj. Firstly, they have completely different makhaarij. The second difference stems from this very sifat of Istitaalah as it is only found in the letter (ض). Both these letters share every other sifat of the sifaat-e-mutadhaoddah and it is only because they both share all these sifaat that the Qurraa have said (ض) is similar to (ظ). Pronouncing the (ض) together with this similarity while avoiding actually pronouncing a (ظ) is a very delicate and intricate aspect of the science of recitation. One will have to take benefit from seasoned and proficient teachers in order to perfect its pronunciation. Nevertheless, one should always remember not to go overboard in prolonging the sound of the letter. Extend it slightly, to the extent of slightly less than one (النفث). Read more about this at the end of the book, in the appendix.

the sound of the letter is prolonged because the letter has to be pronounced across the entire makhraj, which itself is quite long.

**Note 1:** Someone may think that, if any letter or letters have one of the last seven sifaat which have just been mentioned, the remaining letters should have the opposite of that sifat – for example, the letter (ضاد) has the sifat of *Istitaalah* which necessarily means that the remaining letters have the opposite sifat – so, what is the point of having a distinction between *Sifaat-e-Mutadhaaddah* and *Ghayr Mutadhaaddah*? The answer is simple: you are right. However, in the *Sifaat-e-Mutadhaaddah*, each of the two opposites had a name<sup>■</sup> and one of the two names will definitely apply to any given letter. But, since there is no name for the opposite sifat in the last seven sifaat, the opposite sifat has not been considered. That is the basic difference between the two groups of sifaat.

**Note 2:** Do not think that you are now able to pronounce the letters correctly just because you have learnt the makhaarij and sifaat of the letters. One needs

<sup>■</sup> The reason why the oposites of the *Sifaat-e-Ghayr Mutadhaaddah* don't have their own names is because – take the sifat of *Istitaalah* for example – there is no specific name of this opposite sifat, rather, there is only a negative i.e. *Non-Istitaalah*. When defining things, one has to use proven facts and actualities. For this reason, *Non-Istitaalah* cannot and has not been considered an opposite sifat nor has it been given any specific name as it would be illogical and contrary to academic acumen to do so.

a seasoned, skilled teacher in order to perfect one's pronunciation. However, as long as one does not have access to such a teacher, it is far better to merely rely on books than to remain ignorant.

**Note 3:** In the beginning of this Light, we mentioned that the definition of a *Sifat-e-Laazimah Zaatiyyah* is: Such a sifat that, if it is not pronounced, the letter itself will not be pronounced. This can happen in various ways:

1. The letter becomes another letter <sup>1</sup>.
2. The letter does not change, but it is pronounced deficiently <sup>2</sup>.
3. The letter no longer remains an Arabic letter, but becomes some other strange letter <sup>3</sup>.

This is what happens when you don't pronounce the letters from the correct makhaarij. It will lead to either pronouncing a different letter, a deficient letter or even a completely new (non-Arabic) letter.

Since such a mistake could even cause one's salaah to become null and void, in the event of making such a

<sup>1</sup> For example, if one does not pronounce the sifaat of *Isti'laa* and *Itbaaq* in the letter (س), it will become a (ه).

<sup>2</sup> For example, one does not pronounce *Qalqalah* or does not recite the *Tafash-sheen* the (شين) correctly.

<sup>3</sup> In other words, it becomes a non-Arabic letter. For example, one recites a (لـا) as a (جـ). I have mostly seen this mistake in the Malayan students.

mistake, one will have to consult with a reliable 'aalim. Similarly, the same ruling will apply to mistakes in (فتحة), (ضمة) and (كسرة), extending or shortening the letters of (مد) etc. examples of which have been cited in the second Light. One should consult a reliable 'aalim regarding such mistakes.

**Note 4:** The actual objective of the science of Tajweed is to eradicate errors in the makhaarij and sifaat-e-laazimah of the letters. This is why the discussion on sifaat and makhaarij precedes the discussions of the various rules of tajweed. From here on, the rules which will be discussed are with regards to the various *Sifaat-e-Muhassinaah*<sup>10</sup> and they are secondary to the aforementioned rules and discussions.

Nowadays, we find that more attention is paid to these secondary rules of tajweed than to the actual objective of tajweed which results in people reciting with beautiful tunes (but poor tajweed). Furthermore, due to the fact that People accord more importance to the tune and, since makhaarij and sifaat-e-laazimah have nothing to do with the tune of the recitation, very little attention is paid to this most important aspect.

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<sup>10</sup>In other words, those sifaat which beautify the letters. They have also been referred to as *Sifaat-e-Muhalliyah*: The sifaat which adorn the letters. These sifaat are commonly referred to as *Sifaat-e-'Aaridhat*. What it means is that these sifaat are not always found in the letters. Rather, they will be found at times and, at other times, they will not be there. If these sifaat are not pronounced, it will not affect the actual letter. All that will happen is it will not sound as beautiful as it should.

**Note 5:** Just as it is nothing but negligence to make no effort to learn tajweed, it is nothing but extremism to learn a few rules of tajweed and then think you are a perfect accomplished qaari due to which you start looking down on others and go about declaring their salaah invalid or refuse to pray behind them. The erudite scholars of Islam have neither declared the general Muslim public sinful nor have they declared their salaah invalid (due to incorrect tajweed). Striking a balance in this regard is the job of those scholars who, together with deeming it necessary to learn Qiraat, have a solid and deep understanding of Fiqh and Hadith. Kindly refer to the second Light for more details in this regard.

## S第六 Light

### Discussion on The Sifaat-e-Muhassinah Mahalliyyah

Let it be known that all the above mentioned sifaat will not be found in all the letters. There are only 8 letters<sup>□</sup>

<sup>□</sup> This does not mean that there are only sifaat-e-'aaridhah in 8 letters, according to the rules of tajweed. Thus, in the books of tajweed, (ادعاء کیا) and (ادعاء صافی) are also mentioned and both are sifaat-e-'aaridhah. There are many other such letters, however, what the author ~~کیا~~ means is that, in this book – which is a very concise book for beginners – he will only mention the sifaat-e-'aaridhah of 8 letters, an acronym of which is **فیض ملکون**.

in which various sifaat will be found in different conditions. These letters are:

1. لام
2. راء
3. ميم مشدّد and ميم ساكن
4. نون مشدّد and نون ساكن
  - (نون ساكن) also includes (تنوين) because it is a (نون) in terms of pronunciation even though it is not written as a (نون)<sup>1</sup>. For example, if you were to read two (باء)s on a (باء) فتحة it would sound like بَنْ
5. الف which is always preceded by a (فتحة)
6. داو ساكن when it is preceded by a (فتحة) or (ضمة)
7. ياء ساكن when it is preceded by a (فتحة) or (كسرة)
  - Look at the fourth Light, makhraj number 1.
8. همزه
  - This has been discussed in makhraj number 1 as well – kindly refer to it again.

<sup>1</sup> (نون ساكنة) is the (نون) which is physically written and which bears no حركة. (نون ساكنة) is that (نون ساكنة) which appears at the end of a noun and which is not physically written. The differences between (نون ساكنة) and (نون تنوين) are:

1. A (نون ساكنة) is recited all the time, whether during (وقف) or (وصل) whereas a (نون تنوين) is only recited in (وصل) and not in (وقف).
2. A (نون ساكنة) is always written except in two cases – (ولبّكُنَا سورة يوسف) and (لَتَقُوْمَنَا سورة العلق) whereas a (نون تنوين) is never written irrespective of where it may appear, except in one case – (رَكَأْتَنَا سورة طه).
3. A (نون ساكنة) can appear anywhere in a word whereas a (نون تنوين) can only appear at the end of a word.
4. A (نون ساكنة) may appear in all three types of words (اسم - فعل - حرف) whereas a (نون تنوين) can only appear at the end of a noun (اسم).

There are certain sifaat in these letters which will be understood just from the way the teacher recites them<sup>1</sup>. There is no need for me to discuss these sifaat here. For example, you will understand when to recite and when to delete a (هـ), (وـ) and (يـ) by merely listening to the recitation of your teacher.

I will only discuss those sifaat which one has to consciously learn and apply and which cannot be understood by merely listening to the teacher recite. Examples of this include when and when not to recite a letter with a full mouth, when to recite (عَنْتَ) and when not to, when to make (مَدَ) and when not to etc.

I will now present the rules pertaining to each of these 8 letters separately.

## Seventh Light The Rules of لـ

If the (لـ) of the word (اللـلـ) is preceded by a letter bearing a (فتحة) or a (ضمة), that (لـ) will be recited with a full mouth<sup>2</sup>. Examples of this include:

<sup>1</sup> For example, when a letter of (مـ) is deleted due to (التعاد الساكنين) as in (أَنْتُمُ الظَّالِمُونَ) or when, for the same reason, a letter is given a (كسرة) as is the case with (أَنْتُمْ أَذْعَانٌ) etc.

<sup>2</sup> The word (تفخيم) means to recite with a full mouth. Just as one should avoid pouting the lips (making them round) when reciting letters of Israa' and Ibaaq, one should also be wary of this when reciting a (لـ) found in the name of Allah (لـلـ). The (تفخيم) will also be of the highest level.

and رَقْعَةُ اللَّهِ . however, if it is preceded by a letter bearing a كسرة (لَام), the لَام (لَام) will be recited with an empty mouth, as is found in دِينَمُ اللَّهِ . Reciting with an empty mouth is called ترقيق (ترقيق). Apart from the لَام (لَام) in the word الله (الله), every other لَام (لَام) will be recited with an empty mouth. Examples of this include: مَا وَلَهُمْ and كُلَّهُ .

**Note:** The same rule applies to the word اللَّهُمْ (اللَّهُمْ) as applies to the word الله (الله), because the starting is still the word الله (الله).

## Eighth Light The Rules of راء

**Rule 1:** The letter راء (راء) will be recited with a full mouth (تفخيم) if it bears a فتحة (فتحة) or ضمة (ضمة). Examples of this include زَيْنَكَ and زَيْنَكَ . However, if the راء (راء) bears a كسرة (كسرة), it will be recited with an empty mouth (ترقيق)<sup>2</sup> as is the case with the word رِجَالٌ .

<sup>2</sup> Hence, in the words قَالُوا اللَّهُمْ and شَعَانُكَ اللَّهُمْ the لَام (لَام) will be recited with a full mouth and in the words فِي الْأَلْفِ مُلِكُ الْمُلُكِ the لَام (لَام) will be recited with an empty mouth.

<sup>3</sup> According to the unanimous view of the scholars, a راء مكسورة (راء مكسورة) will always be recited with an empty mouth, even if it is a لازمة (لازمة) – such as أَنْتَرُ الْأَنْوَافَ – or a عارضة (عارضة) – such as رِجَالٌ – or a كاملة (كاملة) – such as those in the examples above – or a ناقصة (ناقصة) – such as رِجَالٌ when one makes وقف بالروم (وقف بالروم) on a word like وَالْقَبْرِيَّ or even if the راء (راء) is recited with تحريرها (تحريرها) – as in إِسَانَةٍ . The same rule will apply even if the راء (راء) appears in the middle of the word – such as بَغْرَمٌ – or at the end – such as وَالْقَبْرِيَّ (وقلاً) – or whether it has a توين (توين) – such as وَالْقَبْرِيَّ when it is recited.

Note: A (راء مشددة) is also like a normal (راء). Hence, one will take its own (حركة) into consideration when determining whether to recite it with a full mouth or an empty mouth. Hence, the (راء) in the word بِرَأْهُ will be recited with a full mouth and the (راء) in the word دَرَجٌ will be recited with an empty mouth. It will not be included in Rule 2 as some ignorant people think, i.e. they consider it to be two (راء)s, the first one being (ساقن) and the second (منحرك) – this is incorrect.

**Rule 2:** If the (راء) is (ساقن)<sup>1</sup>, one has to look at the (حركة) of the letter preceding it. If the preceding letter has a (فتحة) or (ضمة), the (راء) will be recited with a full mouth. Examples of this include: يُرَفَّوْنَ and بَرْقٌ . If it is preceded by a (كسرة)<sup>2</sup>, the (راء) will be recited with an empty mouth, as is the case with أَنْذَرْهُمْ .

– or not – such as the examples above. The same will apply even if the letter preceding the (راء) is (ساقن) – such as – or – such as (أَنْذَرْهُمْ ) – and even if the letter after it is a letter of *Isti'laa* – such as أَلْوَابٍ – or a letter of *Isti'saal* – such as بَرْقٌ . This rule holds true whether the (راء) is (مشددة) or (عطف) as is evident from the examples above. (Nihaayatul-Qawlii-Mufeed, pg. 90.)

<sup>1</sup> (عارض) – وَالْخَرْزُ – or (سكون) (اصل) – as in لَبَّيْرُ and لَبَّيْرَ – as is the case when one makes (ونف بالكون) on words like لَبَّيْرَ and لَبَّيْرُ . The (راء) will be recited with a full mouth even though the (سكون) is also (عارض).

<sup>2</sup> When a (راء ساقن) is preceded by a (كسرة), it will be recited with an empty mouth irrespective of whether the (سكون) is (اصل) – such as حَتَّىٰ رَزَّتْ الْمَقَابِيرْ – (وقف) (عارض) – فَانْتَهَىْ .

However, there are 3 conditions that need to be met in order to recite a (راء) preceded by a (كسرة) with an empty mouth:

1. The (كسرة) should be (أصل), not (عارضي) because, when the (كسرة) is (عارضي), the (راء) will be recited with a full mouth. Examples of this include: إِرْجَعُونَ. In this example the (راء) is both (سakan) and preceded by a letter bearing a (كسرة). But, since the (كسرة)<sup>¶</sup> is <sup>¶</sup>, the (راء) will be recited with a full mouth<sup>§</sup>. One will not be able to understand when a (كسرة) is (عارضي) and when it is (أصل) without studying Arabic. Whenever you are in doubt, please refer to someone who knows and understands Arabic in order to practise upon this rule.
2. Both the (كسرة) and the (راء) should be in the same word. If they are in two separate words<sup>¶</sup>, the (راء) will not be recited with an empty

<sup>¶</sup>A rule in Arabic which serves to prevent one from starting a word with a (سکون). MT

<sup>¶</sup>Since the (مءون) in the word إِرْجَعُونَ is (وصل) which itself is (عارضي), its (حركة) will also be (عارضي).

<sup>§</sup>The reason for this is that the general rule for (راء) is that it should be recited with a full mouth just as the general rule for (لام) is that it should be recited with an empty mouth. MT

<sup>¶</sup>This is referred to as (كسرة منفصلة).

mouth. Examples of this include: رَبُّ ارْجِعُونَ<sup>١</sup> and أَمْ ارْتَابُوا<sup>٢٣٤</sup>

It is easier to recognise this condition than to recognise the first one because, most people are able to see when it is one word or two.

3. There should not be a letter of *Isti'laa* after the (راء) in the same word. If this happens, the (راء) will be recited with a full mouth. There are 5 such letters which have been mentioned in point number 5 of the fifth Light. Examples of this are: فِرْقَةٍ and قَرْطَافٍ – لَبَالْيَرَصَادُ . In this case, the (راء) will be recited with a full mouth and there are only these 4 examples<sup>٥</sup> in the entire Quraan. Nevertheless, it is very easy to recognise this rule.

**Note 1:** According to the third condition mentioned above, the (راء) in the word كُلُّ فِرْقٍ should be recited with a full mouth. However, since the (فاف) bears a

<sup>١</sup> Despite the fact that the (كُلُّ) is a كُلُّ (الذى ازْتَضَى) and رَبُّ ارْجِعُونَ (كره), the (راء) will be recited with an empty mouth because of the fact that the (كُلُّ) and the (رب) are in two separate words.

<sup>٢</sup> The كُلُّ (كُلُّ) on the عَارِضَ (عَارِضَ) is مَيْمَ (مَيْمَ). Hence, the (راء) will be recited with a full mouth since both the aforementioned conditions have not been met. MT

<sup>٣</sup> The كُلُّ (كُلُّ) preceding the (رب) was originally أَمْ ارْتَابُوا (أَمْ ارْتَابُوا عَارِضَ). Hence, the (رب) is both – منفصل (in a separate word) and عَارِضَ (عَارِضَ).

<sup>٤</sup> Durratul-Fareed.

<sup>٥</sup> This word appears twice: لَبَالْيَرَصَادُ (سورة الفجر) and كَانَتْ مِنْ صَادًا (سورة البأ).

(كسرة), some qurraa have preferred to read it with an empty mouth<sup>¶</sup>. In any event, both ways are permissible.

**Note 2:** In the third condition it was mentioned that, if any letter of *Isti'laa* appears after a (راء) in the same word, it will be recited with a full mouth. The reason this condition has been qualified with the words “in the same word” is that one does not pay attention to a letter of *Isti'laa* which appears in the word after a (راء ساكن). Examples of this include: فَاضِرْ صَبَرَا and آنِدْرْ قَوْمَك<sup>¶</sup>. In these examples, the (راء) will be recited with an empty mouth.

**Rule 3:** If the letter preceding the (راء ساكن) does not have a (حركة) – i.e. it is also (ساكن) as occurs during (وقف) as you will soon see in the examples given – you will have to look at the letter before that to see what its (حركة) is. If it has a (فتحة) or (ضمة), the (راء) will be recited with a full mouth. Examples of this include: بِكُمُ الْغُنْر and لَيْلَةُ الْمَذْرِ. In these examples, the (اء) is (ساكن), as well as the (دال) and the (سين) before it. However, the (فاف) has a (فتحة) and the (عين) has a (ضمة). For this reason, the (راء) will be recited with a full mouth in both the above-mentioned examples.

<sup>¶</sup>The (فاف) is a letter in *Isti'laa* and is a cause for reciting the (راء) with a full mouth. However, since it bears a (كسرة), the (تفخيم) will be weak, bearing in mind that I have already explained that, because of a (ى), there will be very weak (تفخيم) in letters which are (كسرة). A (عارضٌ التفخيم) also causes weakness in letters which are (كسرة).

<sup>¶</sup>Another example is وَلَا تُصَرِّخْ خَلَقْ.

However, if these letters had a (كسرة) (Raa'), the (راء) would have been recited with an empty mouth, as is occurs in ذي الذكر . In this example, the (راء) is (سـاـكـنـ) (Raa') and so is the (كاف) before it. But, since the (ذال) has a (كسرة) (Kasra), the (راء) will be recited with an empty mouth.

**Note 1:** If the (سـاـكـنـ) letter preceding the (راء) is a (باء), there is no need to look at the letter preceding the (باء). Such a (راء) will always be recited with an empty mouth irrespective of what letter comes before that and irrespective of the (حركة) of the letter before the (باء). Examples of this include: قـدـيرـ and خـيـرـ – in both cases, the (راء) will be recited with an empty mouth.

**Note 2:** According to rule 3 above, the (راء) in the words عـيـنـ الـقـيـطـرـ and مـضـرـ should be recited with an empty mouth. However, the qurraa have recited these words both ways – empty mouth<sup>1</sup> and full mouth<sup>2</sup>. For this reason, it is permissible to recite it both ways, although, it would be preferable to consider the (حركة) of the (راء) itself<sup>3</sup>. Hence, one should preferably recite the (راء) of the word مـضـرـ with a full mouth, and the (راء) of the word عـيـنـ الـقـيـطـرـ with an empty mouth.

<sup>1</sup> This is the mazhab of 'Allaamah Abu 'Amr Ad-Daani (رضي الله عنه) and the majority of the scholars. (Nashru'l-Teeb, Vol.2, pg.106)

<sup>2</sup> This is the view of Imam Abu 'Abdillaah bin Shurayh and a few others. (Ibid)

<sup>3</sup> This is what 'Allaamah Jazari (رضي الله عنه) preferred. (Ibid)

**Note 3:** According to rule 3 above, one should recite the (إِذَا يَسْرِ) in the word (إِذَا يَسْرِ) with a full mouth when making (وقف). However, some qurraa have written that it is better to recite it with an empty mouth<sup>١</sup>. This latter view is a weak narration<sup>٢</sup> and, therefore, one

<sup>١</sup> This is because the word was originally قَرِئٌ due to which they opted to recite with an empty mouth to indicate that a (ياءً) has been deleted. MT

<sup>٢</sup> Actually, it is permissible to recite the following five words with both a تَسْرِ - آنَ أَسْرِ - وَاللَّيلُ : (وقف بالاسكان) (ياءً) at the end. أَجْوَارِ إِذَا يَسْرِ - وَتَسْرِ The (ياءً) in the words آنَ أَسْرِ and تَسْرِ was deleted due to the condition of (امر حاضر) (مبني على السكون) since it is - in other words, the first word is آنَ (ياءً) and the second is (ياءً عل الفتح) because of the word آنَ. The word تَسْرِ was originally قَرِئٌ but (according to some 'ulamaa) the (ياءً) was deleted due to نَهْرٌ (ياءً الاصلحة) (رعاية الفواصل). Similarly, the (ياءً) in the word نَهْرٌ was deleted to become نَزْ because of (رعاية الفواصل). When one looks at the fact that the (إِذَا) has a (عَارِضٍ) (ياءً) and that the letter preceding it either has a (فتحة) or a (نَسْخَة) (ياءً) should be recited with a full mouth. However, in order to indicate the original form of the word, bearing in mind that the dropping of the (ياءً) from the end of the word is also something (عَارِضٍ) and due to the fact that, in the Arabic language, this kind of (عَارِضٍ) deletion is not worthy of consideration, one may consider the (ياءً) to be as good as present and thus, the (إِذَا) may also be recited with an empty mouth. As for the word أَجْوَارِ, the (ياءً) appears at the end of the word and, in accordance with the rule of فَاجْهِنْ, is deleted.

'Allaamah Jazari رحمه الله has preferred reciting the (إِذَا) with an empty mouth. He says: "The same rule applies to وَاللَّيلُ إِذَا يَسْرِ when making (وقف بالاسكان) according to the narrations of those who delete the (ياءً). In other words, it is preferable to recite the (إِذَا) with an empty mouth during (وقف)" – Nashrutiib, Vol.2, pg.111.

In his commentary of Shaatbiyyah, Sheikh Ali bin Muhammad Adh Dhabbaa' رحمه الله says: "However, it is better to recite the (إِذَا) with an empty mouth in إِذَا يَسْرِ and نَهْرٌ according to the narrations of those who delete the (ياءً) in order to indicate that there was a (ياءً) originally and to indicate the difference between a (كُرْهَة) which is due to (اعراب) and a (كُسْرَة) which is due to (بناء)" – Ishaadul-Mureed of Adh-Dhabbaa', pg.187 according to the footnotes of Al-Ibraaz.

should recite according to what has been mentioned in rule 3 above.

**Rule 4:** There is one place in the Quraan Majeed in which one must recite *Imaaloh*<sup>■</sup> after the (راء). Hence, one should consider the (راء) of the (راء) to be a (كسرة) and recite it with an empty mouth. The place is بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ<sup>□</sup>. One should recite the (راء) of this word the

While discussing two narrations, one of deleting and the other of pronouncing the (اء) in the word قُرْآنٌ، the author of Ghaychun-Nafa' مذکور mentions a brief discussion in relation to the topic. He says that those who recite the (اء) recite the (اء) with an empty mouth and those who delete the (اء) recite the (اء) with a full mouth. However, his discussion is quite concise. His objective is merely to highlight the difference between the various narrations regarding the pronunciation of (اء) without mentioning which of the two is better – Al-Mufassal Huijatun 'Alal-Mujmal.

Qaari Abu Muhammad Muhyil-Islaam Paanipatti رحمه الله says: "From among the Imams who recite آن آسر قاتر with a قطعية مفتوحة (هذا)، some recite the (اء) with a full mouth when making (وقت) and others recite it with an empty mouth because of its original form. Hence, as we have mentioned, 'Allaamah Jazari رحمه الله is of the opinion that it is better to recite it with an empty mouth, while Imam Abu 'Amr Ad-Daani رحمه الله is of the opinion that it is better to recite it with a full mouth. The latter view is also the mazhab of Imam Mansoor رحمه الله - Saba'ah Qiraat, pg.244.

From the above-mentioned passages, one cannot deduce that the recitation of (اء) with an empty mouth is a weak narration. There is no problem if one recites the (اء) with an empty mouth due to the origin of the word. For a more detailed discussion, kindly refer to Nihaatul-Qawlil-Mufeed, pg 94.

<sup>■</sup> In other words, in one place, instead of reciting the (الف) which appears after the (اء), one recites *Imaaloh*. *Imaaloh* literally means inclination – in other words, one inclines the pronunciation of the (الف) to that of (ياء متدلة).

<sup>□</sup> It is originally بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ with an (الف) but one recites with *Imaaloh*. MT

same way one would say the (راء) of the Urdu word **قطرے**. This is called *Imaalah*, which the Persian speaking people call a (باء مجهول). Hence, one should recite the (راء) of **تجربہ** (راء) with an empty mouth<sup>و</sup>.

**Rule 5:** When reciting a (راء) which has become (باتن) due to (وقف), one will have look at the letter preceding it or, at times, the letter that comes before that when deciding whether to read the (راء) with a full or empty mouth, as has been mentioned in rules 2 and 3.

There is one more thing to understand at this juncture: One only looks at the preceding letters when one recites the (راء) completely silently during (وقف), as is the common practice of most people.

However, there is another way of making (وقف) in which one does not recite the letter upon which (وقف) is being made completely silently. Instead, one recites the (حركة) of that letter very lightly. This form of (وقف) is called *Rawm* (رَوْم) and it will only apply to a (ضمة) and a (كسرة). In shaa Allah, this will be discussed fully in the 13<sup>th</sup> Light.

Nevertheless, what I wish to explain is that, if you do (وقف بالروم) on this type of (راء), you will not take the

<sup>و</sup>One does not consider the fact that the (راء) in the original word has an (الف) due to which the (راء) is recited with a full mouth. MT

preceding letters into consideration. Rather, you will only look at the حركة (Haraaka) of the راء (Raa') itself and you will recite it either with a full mouth or an empty mouth, accordingly. For example, if you decide to do this kind of وقف (Waqf) on the words وَالْفَجْرِ , you will recite the راء (Raa') with an empty mouth. However, if you decide to do the same وقف (Waqf) on the word مُسْتَحْرٌ , you will recite the راء (Raa') with a full mouth<sup>1</sup>.

### Ninth Light

## The Rules of ميم مشدّد and ميم ساكن

**Rule 1:** If the ميم (Mim) is متشدد (Mashid), it is necessary to recite *Ghunnah* (غنة). (غنة) means to let the sound of the letter come from the nose (i.e. to recite the letter with a nasal sound). For example, لـا . In this condition, the letter is called a letter of غنة<sup>2</sup>.

<sup>1</sup>In short, if one wishes to make وقف بالروم – which can only be done with letters that bear a ضمة (Kasra) or كسرة (Raa') – on a راء مكورة (Raa' Makura), the راء will be recited with an empty mouth. However, if one wishes to make وقف بالروم on a راء مضooma (Raa' Mooma), it will be recited with a full mouth. This is the same rule that applies during وصل (Wasl) – i.e. a راء مضooma will be recited with a full mouth and a راء مكورة will be recited with an empty mouth – which is why it is said that راء (Raa') in روم (Room) is like راء (Raa') in وصل (Wasl).

<sup>2</sup>Because, like all the other letters of غنة (Ghunnah), one will also have to recite a ميم مشدّد (Mim Mashid) with a nasal sound. Nihaatul-Qawliil-Mufeed.

**Note:** (غنة) should be recited for a period of one (الف)<sup>¶</sup>. An easy way of determining the time it takes to recite one (الف) is to either close an extended finger or to extend a retracted one. This is just an estimation<sup>¶</sup>. The actual gauge to measure it is what you heard from an experienced teacher.

**Rule 2:** One needs to consider the letter that follows when the (ميم) is (سakan). If the next letter is a (ميم), one will do *Idghaam* (ادغام). In other words, one will merge the two (ميم)s and recite them like a single (ميم)<sup>¶</sup>. An example of this is **الْيَكُمْ مُرْسَلُونَ**. This is also called *Idghaam-e-Sagheer Mithlayn* (ادغام صغير مثلين)<sup>¶</sup>.

If there is a (باء) after the (سakan), one will pronounce *Ikhfaa* (اخفاء). The meaning of (اخفاء) is that,

<sup>¶</sup> This is why the 'ulamaa of tajweed have stated that, just as is the case with a (مد طبع), a (غنة) should not be pronounced longer or shorter than what it takes to pronounce two (حركات)s. One does need to take some time to pronounce the (غنة), but one should not go overboard when doing so. Tamheed.

<sup>¶</sup> It is of the utmost importance to avoid pronouncing a letter of (ن) before commencing the (غنة). Some people go overboard in trying to pronounce the (غنة) to the extent that they recite ن instead of reciting ش, or م instead of ميم.

<sup>¶</sup> Haqeeqatut-Tajweed.

<sup>¶</sup> One should not make the mistake of assuming that it is only called (ميم مثلث) if another (ميم سakan) appears after a (باء) and both are joined and recited as one. Rather, it would be correct to say that, if a certain letter is followed by the very same letter, (ذنب - من ثنا) (ادغام صغير مثلين) will occur. Other examples of this include: فما زخت بخازتهم (ادغام صغير مثلين) etc. All of these are examples of (ادغام صغير مثلين).

when pronouncing this particular (ميم), one will pronounce (غنة) from the nasal cavity for the duration of one (الف), while allowing the dry part of both the lips to touch very lightly. Then , just before opening the lips, one joins the wet part of both lips and pronounces a forceful <sup>۱</sup>. An example of this is وَ مَن يَعْتَصِمْ بِاللَّهِ (باء). This is called *Ikhfaa-e-Shafawi* (اخفاء شفوي).

If the (ميم ساكن) is followed by any letter other than a (ميم) or a (باء), one will recite the (ميم) with *Izhaar* (اظهار). In other words, one will pronounce the (ميم) from its makhraj without any (غنة) or (اخفاء). An example if this is آتَعْتَمْ and this is called *Izhaar-e-Shafawi* (اظهار شفوي).

**Note:** When it comes to (اظهار) and (اخفاء), some huffaaz consider (باء) (فاء) (واو) – when they appear after (ميم ساكن) – to have one and the same rule which they have called the rule of بُونَف. In other words, some (1) recite all three with (اخفاء), others (2) recite all three with (اظهار) and others (3) give the (ميم ساكن) preceding these letters some kind of (حركة). Examples of this include عَلَيْهِمْ وَ لَا الصَّالِحُونَ and يَمْدُهُمْ فِي etc. All of this is contrary to the rules. The first and third variations of the abovementioned rule are completely incorrect and the second variation is a weak view <sup>۲</sup>.

<sup>۱</sup> Juhdul-Muqill.

<sup>۲</sup> Durratul-Fareed.

## Tenth Light

# نون مشدّد و نون ساكن The Rules of and

In the sixth Light, I have already mentioned that a (نون ساكن) is considered to be part of (نون ساكن). Kindly look at it again. However, the word (نون ساكن) will be clearly mentioned together with (نون ساكن) in the following rules to make it easier for the students.

**Rule 1:** If a (مشدّد) is (نون), it is necessary to pronounce (غنة). As was the case with the (ميم مشدّد), the (نون مشدّد) in this condition will be called a letter of (غنة)<sup>1</sup>. Kindly refer to the first rule in the ninth Light again.

**Rule 2:** If any of the (حروف حلقى) appear after (نون) or (نون ساكن), you will have to pronounce the (نون) with (اظهار). In other words, the sound of the letter should not come out of the nasal passages and (غنة) should not be pronounced. Examples of this include: آتَيْتَ and (اظهار حلقى) سَوَاءٌ عَلَيْهِمْ etc. This is called (حروف حلقى). There are 6 (حروف حلقى) which have been mentioned in the following poem:

<sup>1</sup> It is also necessary to recite a (نون مشدّد) with (غنة) and, in order to do so, one has to delay or prolong its pronunciation. However, the delay should not be longer than a (مد طبعي). It is also extremely important to avoid pronouncing a (مد طبعي) before the (غنة). In other words, إنْ should not be recited as اِنْ.

There are six (حروف حلقی), O light of my eye!

غین - خا - حا - ها - همزہ .

Kindly refer to makhaarij 1; 2; 3 and 4 in the fourth Light again and see the definition of (اظهار) <sup>¶</sup> in the second rule of the ninth Light.

**Rule 3:** If any of the following letters, which have been mentioned in the acronym: بِرْمَلُونَ <sup>¶</sup>, appear after a (نون ساکن) or (تنوین), you will have to pronounce (ادغام). In other words, the (نون) will be converted to the letter after it and the two letters will merge and be pronounced as one. For example, مِنْ لَهْنَةٍ . As you can see, the (نون) was converted to a (لام) which were merged and pronounced as a single (لام). Hence, only one (لام) will be pronounced even though the (نون) will remain in writing.

There is, however, one slight difference: In 4 of these 6 letters, together with (ادغام), there will also be (غنة) just like the (غنة) in (نون مشددة), which is pronounced by prolonging the pronunciation of the (نون) a little. These letters are found in the word يَسْمُو <sup>¶</sup>. Examples of

<sup>¶</sup>In other words, to recite the letter from its makhraj, with all its sifaat and without (غنة).

<sup>¶</sup>The translation of which is: "Those few men walk quickly" MT

<sup>¶</sup>The translation of which is: "He grows." MT

بَرْقٌ يَجْعَلُونَ - مَنْ يُؤْمِنْ<sup>١</sup> etc. This is referred to as (ادغام مع الغنة).

As for the two remaining letters – (لام) and (راء) – there will be no (غنة) in these letters. The example has already been mentioned. No sound will be produced in the nasal passage. Only a plain (لام) will be pronounced and this is referred to as (ادغام بلا غنة). Kindly refer to rule 2 of the ninth Light again, for the meanings of (غنة) and (ادغام)<sup>٢</sup>.

There is one condition for this form of (ادغام): The (تون) and the letter following it should not be in the same word. If this condition is not met, you should pronounce (اظهار), not (ادغام). Examples of this include: بُنْيَانٌ - صُنْوَانٌ - قُنْوَانٌ - دُنْيَا . in the entire Quraan, only the aforementioned 4 words fall under this rule and the (اظهار) that is pronounced in these words is referred to as (اظهار مطلق).

**Rule 4:** When a (باء) appears after a (سکن) or (تنوين), it will be converted to a (ميم) and pronounced with both (خفاء) and (اخفاء). Examples of this include: سَمِيعٌ بَصِيرٌ and مِنْ بَعْدٍ. In some of the prints of the Quraan, a small little (ميم) has been written after this kind of

<sup>١</sup> Other examples include: مِنْ شَوَّاهِينَ - تَوْتَاهِيدٌ وَاهِيَةٌ - مِنْ ۋَالٌ: نَشَّا - نَزَّنْ نَكَاهٌ - مِنْ شَوَّاهِينَ - تَوْتَاهِيدٌ وَاهِيَةٌ - مِنْ ۋَالٌ: نَشَّا - نَزَّنْ نَكَاهٌ etc.

<sup>٢</sup> The definition of (ادغام): To recite a (سکن) letter together with a (ميم) letter in such a way that both are recited as a single (مشدّد) letter. The first letter is called the (مذغم) and the second is called the (مذغم فيه).

(نون ساکن) and (تزوین) to make it easy for the reciter to remember the rule. It looks like this: مِنْ بَعْدِ . Changing this kind of (نون) to a (میم) is referred to as *Iqlaab* or *Qalb* (قلب / اقلاب) and the meaning of this (اخفاء) and the manner in which it is pronounced is exactly the same as the (اظهار شفوی) which was explained in the second rule of the ninth Light. Kindly refer to it again.

**Rule 5:** Apart from the 13 letters mentioned in rules 1; 2; 3 and 4, if any of the following 15 letters appear after (نون ساکن) or (تزوین), the (اخفاء) and the (غنة). The 15 letters are: ض - ص - ش - س - ز - ذ - د - ج - ث - ت - ظ - ط - ق - ف - ئ - ل.

The letter (الف) has been excluded from the list because it cannot appear after a (نون ساکن) or (تزوین).<sup>١</sup>

The meaning of this (اخفاء) is that the tongue will be kept slightly away from the actual makhraj of (نون ساکن) and (تزوین) – the edge of the tongue together with the corresponding palate above – and its sound will be pronounced gently from the nasal cavities (خیشوم) in such a way that one neither pronounces (ادغام) nor (اظهار). Instead, it should be something between the two sifaat. In other words, one should neither let the tip of the tongue touch the palate above it as is done in (اظهار), nor should the letter be pronounced from the following letter's makhraj like one would do with (ادغام).

<sup>1</sup>Durratul- Fareed.

Rather, without allowing the tongue to play a part<sup>¶</sup> and without creating a تشدید (Tashdeed)<sup>²</sup>, one should pronounce the اخفاء (Akhfaa') by only maintaining the sifat of غنة (Ghunnah) within the nasal cavities for the duration of one الف (Alif). As long as one does not have the opportunity to perfect this اخفاء (Akhfaa') under the supervision of a proficient teacher one should just keep on reciting غنة (Ghunnah), because both sound very similar. Examples of this form of اخفاء (Akhfaa') include: قَوْمًا ظَلَمُوا آنذَرْتَهُمْ etc.

- To further elucidate this kind of اخفاء (Akhfaa'), I will provide a few examples from the Urdu language which will make it easier (for Urdu-speaking students) to understand the concept<sup>³</sup>. In the words - کنوں - کنوں -

<sup>¶</sup>In other words, neither tip of the tongue nor the corresponding palate above that should be allowed to play a part in pronouncing the (تاء مربوطة). However, if the edge of the tongue touches the palate above it slightly, it will not be contrary to actual اخفاء (Akhfaa'). Instead, one should always remember that if too large a gap is created between the edge of the tongue and the palate, there is a fear that the sound of the letter will spread in the mouth and cause a (مدا) sound to be created. In other words, one could recite آنذَرْتَهُمْ instead of آنذَرْتَهُمْ.

<sup>²</sup>The reason for this is that recitation of the (تاء مربوطة) with (غنة) in the makhraj of the next letter constitutes (ادغام مع الغنّة). This will cause the letter following the (تاء مربوطة) to either be pronounced clearly or slightly (مشدّد), which is completely incorrect. For example, it would be incorrect for one to place the edges of the (شبا علىا) on the wet portion of the bottom lip whilst pronouncing the (تاء مخففة) in the word آنثُمْ.

<sup>³</sup>The examples which have been given only serve to explain the concept and make it easier to understand. In actual fact, the real sound of اخفاء (Akhfaa') cannot be found in these examples. In all of the examples, one finds the sound of the letter coming after the (تاء مربوطة) together with (غنة) - the very same thing one is supposed to avoid, according to what has

سینگ بافس - اوٹ - منہ there is a (نون) which is neither pronounced from its makhraj nor is it merged (ادغام) with the letter after it.

This kind of (اخفاءٌ حقيقی) <sup>۱</sup> (اظهار) is called that has been mentioned in rule 2 is called (اظهار حلقی) and the one mentioned in rule 3 is called (اظهار مطلق). Similarly, the (اخفاءٌ) and (اظهار) of the (میم), which were discussed in rule 2 of the ninth Light, are called (اظهار شفوی) and (اخفاءٌ شفوی).

## Eleventh Light Rules of ياءُ وَالْفَ and ياءُ وَالْفَ

When these letters are (الف) (ساکن) and the (الف) is preceded by a (فتحة), the (واو) is preceded by a (ضمة) and the (ياء) is preceded by a (كسرة), these letters will be called (حروف مدة). Kindly refer to the fourth Light. A standing (فتحة)، standing (كسرة) and inverted (ضمة) are also (حروف مدة) because they give the sounds of (مد الف),

been mentioned in the previous footnote. To my understanding, (اخفاءٌ) is very much like the letter (خاد) in that it is a special feature of the Arabic language and, therefore, it is impossible to provide accurate examples of it from any other language.

<sup>۱</sup> There is also (اخفاءٌ) in the letter (میم), but it is not as strong as that of (نون). It is as though real (اخفاءٌ) is only actually found in (نون) because the nasal cavities are closer to the edge of the tongue and the palate above it than what they are to the lips (where میم is pronounced). Hence, the (اخفاءٌ) and (فتحةٌ) of a (نون) is more complete than that of a (میم).

(ياء مدة) and (واو مدة) respectively. In the following rules, I will just write the word (مدة)... why should I write such a long name each time?

**Rule 1:** If a (همز) appears after a letter of (مَدّ) and both the (همز) and the letter of (مَدّ) are in the same word, one will have to prolong the recitation of the letter of (مَدّ). This prolonged recitation is called (مَدّ). Examples of this include: سَيِّئَتْ - سُوءٌ - سَوَاءٌ etc. This form of (مَدّ) is called *Madd-e-Muttasil* (مَدّ مُتَّصِل) as well as *Madd-e-Waajib* (مَدّ واجب). The duration of this (مَدّ) is 3 or 4 (الف) s. the method of determining the duration of an (الف) has been mentioned in rule 1 of the ninth Light. Hence, according to this method, one should prolong the recitation of the (الف) for 3 or 4 (مَدّ) (الف) s – as long as it takes to open or close the finger 3 or 4 times.

Remember that this duration is over and above the actual normal duration of a letter of (مَدّ). For example, if one does not pronounce the proper (مَدّ) in the word جَاءَ, the (الف) would still have to be pronounced for a certain amount of time anyway. Thus, the duration of the (مَدّ) excludes the natural duration of the (الف)<sup>8</sup>.

<sup>8</sup>The respected author رحمه الله means that there are two views regarding the duration of (مَدّ متصل):

1. The duration should be 4 (الف) s,
2. The duration should be no more than 5 (الف) s.

The reason for the above-mentioned durations is that this booklet was written according to the narration of Imam Hafṣ رحمه الله and, according to him, there should be (مَدّ متصل) in (نَوْسَدٍ). The view of Imam Hafṣ رحمه الله

**Rule 2:** If a (هُمْزَة) appears after a letter of (مَدَّ), but the (هُمْزَة) and the letter of (مَدَّ) are in separate words - that is, the first word ends with a letter of (مَدَّ) and the second word starts with a (هُمْزَة) – one will also have to prolong the pronunciation of the letter of (مَدَّ). Examples of this include: إِنَّا أَعْظَمْنَاهُمْ - إِنَّا أَعْظَمْنَاكَ and قَالُوا أَمَّا etc. This (مَدَّ) must only be recited when one recites both words together. If, for some reason, one has to make (وقف) on the first word, one must not make (مَدَّ).

This (مَدَّ) is called *Madd-e-Munfasil* (مَدٌ مُنْفَسِلٌ) and *Madd-e-Jaaiz*<sup>1</sup> (مَدٌ جَائِزٌ)<sup>2</sup>. The duration of this (مَدَّ) is also 3 or 4 (الْفَ)s as was the case with (مَدٌ مُتَّصِلٌ). If one cannot distinguish between the two above

that the maximum duration of (توسّط) is 5 (الْفَ)s. Thus, if one prolongs it even a single longer – i.e. 6 instead of 5 – it will no longer remain (توسّط), but would become (طُول) which is not permissible according to the narration of Imam Hafṣ<sup>صَحَّحَ</sup>.

In other words, there is no (مَدٌ مُتَّصِلٌ) in the narration of Imam Hafṣ<sup>صَحَّحَ</sup> - there is only (توسّط), which can be prolonged for a duration of 5 (الْفَ)s at most. Bear in mind that the meaning of (الْفَ) in this discussion is (حُرْكَة). Therefore, the result of the entire discussion is that there should be (مَدٌ مُنْفَسِلٌ) in (توسّط) which should last for the duration of 4 or 5 (حُرْكَة)s. For more details, kindly refer to the section regarding "The duration of the various (مَدَّوْدَ)" in the appendix.

<sup>1</sup> It is called (مَدٌ جَائِزٌ) because some Imams don't consider it necessary. MT

<sup>2</sup> It has been called (مَدٌ جَائِزٌ) according to one branch of the narration of Imam Hafṣ<sup>صَحَّحَ</sup> - طَرِيقُ حَرْزِي<sup>صَحَّحَ</sup>. According to this branch, it is permissible both to recite (مَدَّ) as well as not to recite it. However, according to طَرِيقُ شَاطِئي<sup>صَحَّحَ</sup> it is necessary to recite (مَدَّ) in this case, just as it was necessary to do so in (مَدٌ مُتَّصِلٌ) and the duration of this (مَدَّ) will also be 4 or 5 (حُرْكَة)s at most.

mentioned (مَدّ) s, there is no need to worry as both are recited the very same way.

**Rule 3:** If a letter which is has a (سکون اصل) – in other words, the (سکون) is original and not as a result of (رفق) – appears after a letter of (مَدّ) in the same word, one will have to extend the letter of (مَدّ) as well<sup>1</sup>. This (مَدّ) is called *Madd-e-Laazim* (مَدّ لَازِم) and the duration of this (مَدّ) is 3 (الف) (الف) s<sup>2</sup>. This type of (مَدّ) is also called *Kilmi Mukhaffaf* (کلْمی مُخَفَّف).

An example of this kind of (مَدّ) is: آللَّٰهُمَّ اكْبِرْ . The first letter is a (مَدّ) (ہمزہ), the second letter is an (الف) which is also (مَدّ) and the third letter is a (لام ساکن). It is obvious that this (لام) is not because of (وقف) (ساکن). Therefore, whether you stop on this letter or you continue reciting, either way the letter will be recited as (ساکن).

<sup>1</sup> Try to remember the Definition of *Madd-e-Laazim*, *Kilmi Mukhaffaf* in this way: "The letter after the (مَدّ) (حُرْف مَدّ) has a (سکون اصل), and both are in the same word." Furthermore, there is only one word in the entire Quran (according to the narration of Hafs) in which you will find (مَدّ لَازِم کلی مُخَفَّف) which appears twice in Surah Yunus.

<sup>2</sup> Remember, by "one (الف)", the author ﷺ means two (حُرْکات) s. in other words, the duration of this (مَدّ) is as long as six (حُرْکات) s. the scholars of tajweed are unanimous that the duration of (طُول) in all four types of حُرْکات is six طُول (مَدّ لَازِم حُرْکات) because طُول (مَدّ لَازِم حُرْکات) must be as long as six (حُرْکات) s. Anything less than that is not طُول.

<sup>3</sup> The respected author ﷺ has mentioned this in order to explain the difference between (سکون عارضی) and (سکون اصل) because, in this example, one cannot stop on the (لام) since it is impermissible to make (وقف) in the middle of a word. (وقف) will always be at the end of a word only.

**Rule 4:** If a letter appears after a letter of (مَدّ) (مشدّ) in the same word, one will also have to make (مَدّ) (مَدّ). An example of this is – وَلَا الصَّالِحُونَ (الف) (الف) is a letter of (مَدّ) followed by a letter (مَدّ) (مشدّ) in the same word.

This type of (مَدّ) is (مَدّ لازم) (مَدّ لازم) and its duration will also be 3 (الف)s<sup>2</sup>. This type of (مَدّ لازم) is called *Kilmi Muthaqqal* (كُلْمَى مُثَقَّل).

**Rule 5:** The letters which are recited separately in the start of certain surahs, such as the الْمَ at the starting of Surah Baqarah (pronounced as الف لام ميم), are called *Huroof-e-Muqatta'aat* (حُرُوفٍ مُقطَعاتٍ). The first letter is the (الف) regarding which there is no special rule<sup>3</sup>. As for the remaining حُرُوفٍ مُقطَعاتٍ, there are two types:

1. Those that consist of three letters<sup>4</sup>, such as (لام), (فاف) (فاف) (فاف) and (نون) (نون) (نون).
2. Those that consist of only two letters, such as (طاء).

<sup>1</sup> An easy way of remembering the rule is: "If the letter after the (مَدّ) is (أَخْتَاجُونَ) such as (مَدّ لازم كُلْمَى مُثَقَّل) etc.

<sup>2</sup> It would have been more appropriate to say "5 (الف)s" here as well so as to maintain uniformity in the explanation.

<sup>3</sup> There are three letters to pronounce in (الف). Since there is no letter of (مَدّ) amongst the three, there will be no discussion on what type of (مَدّ) to make.

<sup>4</sup> There is a total of 7 such letters: ن-ف-ص-س-لام-كاف-ميم .

As for those which consist of only two letters, there is also no special rule for them<sup>١</sup>. However, there will certainly be (مَدّ) in those that consist of three letters. This is also referred to as (مَدّ لازم) and its duration is also 3 (اللَّفْ)’s<sup>٢</sup>. This is also called a (مَدّ حرف) (اللَّام).

If the last letter of the (حروف مقطعات) has a (تَسْتِيد), it will be called (كُلُّ مُشَدَّدٍ) – such as الْمَمْ. When one recites the (لَام) with the (مِيم), a (تَسْتِيد) is created at the end<sup>٣</sup>. As for those in which there is no (تَسْتِيد), the (مَدّ لازم) which is made is called (مَدّ). An example of this is the last (مِيم) to be pronounced in الْمَمْ since there is no (تَسْتِيد)<sup>٤</sup>.

**Note 1:** In all the three-lettered (حروف مقطعات) in which we are supposed to make (مَدّ), it is mostly the

<sup>١</sup> There is a total of 5 such letters: ح - ي - ط - ه - ر. There will only be (مَدّ) in each of these letters since one can make (مَدّ) on an (اللَّفْ) (اللَّام) or (سُكُون) – مَزْءَة. However, there is no cause for (مَدّ) after it (i.e. تَسْتِيد or فَرْعَى); hence, there will not be (مَدّ فَرْعَى).

<sup>٢</sup> Remember this concise definition: “If there is a (مشدّد) letter from the (مَدّ لازم) حرف منقل (حروف مدّ) after a (حروف مدّ), it will be (مَدّ لازم حرف منقل).”

<sup>٣</sup> You have already learnt in the rules of (مِيم ساكن) that there will be (مِيم ساكن) if a (مِيم ساكن) is followed by another (مِيم ساكن) and, as a result of the (ادغام), the (مِيم) will be (مشدّد). In accordance with this very rule, the (مِيم) will be merged into the next (مِيم) due to which a (تَسْتِيد) will be created. The same will happen in طَسْم – it was originally طَسْنَم. According to the rule of (نون) there will be (ادغام) between the (نون) and the (مِيم) which will create a (تَسْتِيد). That is why we find (مَدّ لازم حرف منقل) in طَسْنَم (سِنْ).

<sup>٤</sup> There is also (مَدّ لازم كُلُّ حَفَقٍ) on the (لَام) in الْمَمْ.

middle letter which is a letter of (مَدّ) and it is followed by a letter which is:

1. (سَاكِنٌ) – for example, in the letter مِيمٌ, the باء (بَاءٌ) is a letter of (مَدّ) and it is followed by a سَاكِنٌ (مِيمٌ سَاكِنٌ) – or,
2. (مُشَدَّدٌ) – for example, in the letter لَامٌ, the الف (الْفَاءٌ) is a letter of (مَدّ) and it is followed by a مُشَدَّدٌ (مِيمٌ مُشَدَّدٌ).

Nevertheless, one will have to make (مَدّ) on the letter of (مَدّ) regardless of which of the two types it is, according to the general rule of (مَدّ). However, if the middle letter in the <sup>1</sup> (حُرُوفٌ مُفَظَّعَاتٍ) is not a letter of (مَدّ) – such as the كَهْيَعْصُونَ (عَيْنٌ) – the (مَدّ) will not be according to the general rule. Therefore, even if one does not make (مَدّ) on this letter it will still be correct although it is still preferable<sup>2</sup> to make (مَدّ). This is referred to as Madd-e-Laazim Leen (مَدٌّ لَا زَمْ لِينٌ).

**Note 2:** One only has to make (مَدّ) on the last letter in the حُرُوفٌ مُفَظَّعَاتٍ (حُرُوفٌ مُفَظَّعَاتٍ) if one makes (وقف). If one continues

<sup>1</sup>The only example of (مَدٌّ لَا زَمْ لِينٌ) in the entire Quran is the letter (ع) which appears in two places – the (مُنْتَهَى) of Surah Maryam and Surah Shooraa.

<sup>2</sup>(طُولُونَ) is the most preferred view according to the mazhab of Ibnu Mujaahid رَضِيَ اللَّهُ عَنْهُ and all the senior Imams of Qiraat. (قُوَطْطَةً) Is also permissible and this is the preferred view of Ibnu Ghalboon, Makki as well as a large group of scholars. (قصْرٌ) is also permissible – Nihaayatul-Qawlil-Mufeed, pg. 130.

to recite the next word, it is permissible both to make (مَدٌ) and not to. For example, in Surah Aal-e-'Imraan, if you recite الْمُتَّلِّمُ together with the word اللَّهُ which comes after it, you are at liberty both to make (مَدٌ) and not to.

**Rule 6:** If the حرف مَدٌ (letter ساكن) is followed by a letter that does not have a سکون اصلی – in other words, the وقف (وقف) is due to سکون (سکون) – it will be permissible both to make (مَدٌ) on the letter of (مَدٌ) as well as not to. However, it will still be better to do so. An example of this is أَلْحَمَ اللَّهُ رَبُّ الْعَالَمِينَ.

This type of (مَدٌ) is called *Madd-e-Waqfi* or *Madd-e-Aaridh* (مَدٌ عارض – مَدٌ وقفي) and its duration is 3 (الف) s<sup>¶</sup> which is also referred to as طول (Top). It will also be permissible to make (مَدٌ) for the duration of 2 (الف) s and this is called توسط (Tawassut). It will also be permissible not to make (مَدٌ) at all – in other words, to prolong the letter for the duration of a single (الف) as the letter would cease to exist if it is done for less than that (refer to the 3<sup>rd</sup> note after this rule) – and this is called قصر (Qasr).

<sup>¶</sup> (توسط) and (قصر) are permissible, (طول) is a very weak narration - Nahaayatul-Qaw il-Mufeed

(Note: When reciting (وصل), one will have to recite a (فتحة) on the (س) – translator).

<sup>¶</sup> This (ساكن) is the opposite of the one mentioned in the beginning of rule 3 - MT

<sup>¶</sup> In other words, (توسط) will be for the duration of 6 (حركة) s, (طول) will be for the duration of 4 (حركة) s and (قصر) will be for the duration of 2 (حركة) s. Remember that one should recite only مَدٌ متصل in (توسط), only مَدٌ متصل and مَدٌ متصل in (طول) and it is permissible to recite مَدٌ لازم (مطلوب) in all four types of (مَدٌ عارض وقفي) and (مَدٌ عارض) and (مَدٌ عارض وقفي) in (قصر).

It is best to recite (طول), thereafter (توسط) and then (قصر). Remember, whichever of the three you choose, you will have to maintain that very choice until the end of your recitation. You should not recite (طول) in some places and then (قصر) in other places as this makes the recitation unpleasant.

This (مد) is also a type of (مد جائز). Furthermore, wherever one makes (وقف) upon the letter of (مد) itself, there one will not make this type of (مد). For example, when one makes (وقف) on the (الف) in words like عَفُورًا and شَكُورًا, it is completely incorrect to make (مد)<sup>و</sup>.

Note 1: Just as it is permissible to make (مد عارض) on a letter of (مد), it is also permissible to do so on a letter of (لين). In other words, it is permissible to make (مد عارض) on a (واو ساكن) which is preceded by a (فتحة), as well as on a (باء ساكن) which is preceded by a (فتحة). Examples of this include: مِنْ خَرْفٍ وَالصَّيْفِ. Similarly, just as (طول) and (توسط) are also permissible. However, the best is (قصر), then (توسط) and then (طول).

This (مد) is called *Madd-e-'Aaridh Leen* (مد عارض لين).

<sup>و</sup> In other words, some people extend the (الف) beyond its natural duration and this is not correct. Furthermore, some people even recite a (هاء) or (هاء مزدوجة) after the (الف) which is also incorrect.

**Note 2:** Another rule regarding (لِينٌ) has already been discussed in the eleventh Light, rule 5, note 1. Kindly refer to that note again, because the (ياءُ) which appears in the (عِينٍ) of the (حُرُوفٍ مُقطَّعاتٍ) is also a letter of (لِينٍ).

**Note 3:** All the types of (مَدٌ) which have been discussed thus far are collectively termed *Madd-e-Far'i* (مَدٌ فَرِعِيٌّ). This is because it is a (مَدٌ) which is over and above the (مَدٌ) of the actual letter.

You also get (مَدٌ ذاتيٌّ) which is called (مَدٌ اصْلِيٌّ) and (مَدٌ طَبِيعِيٌّ) as well. This refers to the minimum duration for which (الف), (وَوْ) and (يَاءُـ) are pronounced and without which the letter itself will not exist. In fact, if one does not recite these letters for that minimum duration, they will become (فتحة), (ضمة) and (كسرة) respectively. There is also no rule for this type of (مَدٌ).

**Rule 7:** This rule only deals with the letter (الف). An (الف) itself is recited with an empty mouth. However, if it is preceded by a letter which must be recited with a full mouth such as:

<sup>8</sup> The (حُرُوفٍ مُدَّةٍ) have already been discussed in the very beginning of the book, but the respected author ﷺ only mentioned this here – and it should not have been mentioned earlier either. Remember the definition of (مَدٌ طَبِيعِيٌّ) or (مَدٌ ذاتيٌّ), (مَدٌ اصْلِيٌّ) like this: "To recite the letter of (مَدٌ) according to its original duration due to the absence of a cause for (مَدٌ) – after it." The definition of (مَدٌ فَرِعِيٌّ) is: "To recite a letter of (مَدٌ) for longer than its original duration due to the presence of a cause for (مَدٌ) after it." There are nine types of (مَدٌ فَرِعِيٌّ) as you have read in the above-mentioned discussion.

1. A letter of *Isti 'laa* (which has been discussed in the fifth Light, sifat 5),
2. A (راء) which is recited with a full mouth because it bears a (فتحة) or (ضمة),
3. A (لام) which is recited with a full mouth such as the one found in the word **الله** when it is preceded by a (فتحة) or (ضمة)...

In all of the above instances, the (الف) will also be recited with a full mouth.

Know well that there are also different degrees<sup>1</sup> of reciting letters with a full mouth<sup>2</sup>. Accordingly, the same will apply to the (الف) depending on the letter that comes before it. Hence, the letter which will be

<sup>1</sup>There are 10 (حروف مفخمة) in total. The 7 (أصل) are (حروف متعلقة) and the other 3 are (عارضي) – (1) the (لام) in the name of **الله** (2) (راء) and (3) the (الف) which is recited with a full mouth temporarily. In other words, sometimes it will be recited with a full mouth and at times it will be recited with an empty mouth, depending on the letter which precedes it. The rules of all three have been mentioned separately in their own respective places. The different degrees of reciting letters with a full mouth which the respected author **رحمه الله** has referred to are called: "The levels of (حروف مفخمة)." The explanation of this is that the "full-mouthed" nature of a letter is most evident when the (مفخم) letter bears a (فتحة) such as **كَانَ** and thereafter **خَلَلٌ**. The second level belongs to those (مفخم) letters which bear a (ضمة) such as **فُرِئَ** and thereafter, the third level belongs to those (مفخم) letters which bear a (كسرة) such as **سَكَنٌ**. A (مفخم) letter which is **سَكَنٌ** follows the letter preceding it in terms of which of the three levels it belongs to.

<sup>2</sup> In other words, some letters will be read with more (تفخيم) than others. (translator)

recited the with the most تخفیم (تخفیم) is the لام (لام) in the blessed name of اللہ عزوجلہ، thereafter the letter طاء (طاء), then ضاد (ضاد) and قاف (قاف), then صاد (صاد), then غین (غین), then خاء (خاء) and lastly<sup>¶</sup> the letter راء (راء)<sup>¶</sup>.

Again, the order is لام - ض/ص - ط - ظ - غ - ق - ر - خ.

## Twelfth Light The Rules of همزة

Some of the rules of همزة cannot be understood without studying Arabic. For this reason, I will only mention the rules of two words in the Quraan because everyone who reads the Quraan needs to know these rules.

**Rule 1:** Close to the end of the 24<sup>th</sup> para, the word أَعْجَمٰي appears. The second همزة (همزة) should be recited a

<sup>¶</sup>This means that, if an الف (الف) appears after a مفخّم (مفخّم) letter, the الف (الف) will also be recited with a full mouth because it has to follow the letter preceding it. The same does not apply to the other two letters of ياء. Hence, if a واء (واء) or ياء (ياء) appear after a مفخّم (مفخّم) letter, the تخفیم (تفھیم) of the letter would have no impact on either the واء (واء) or the ياء (ياء). MT

<sup>¶</sup>Haqeeqatut-Tajweed, pg. 29.

little more gently<sup>¶</sup> than the first one. This is called *Tashheel* (تسهيل)<sup>¶</sup>.

**Rule 2:** In the 2<sup>nd</sup> Ruku' of Surah Hujuraat, the words يَسْ لِإِلَّمُ الْفُسْوَقُ appear. These words should be recited such that you recite a (فتحة) on the (سين) of the words يَسْ . Do not join it to any other letter which is written after it. Then, recite the (لام) of the word إِلَّمُ with a (كسرة) and join it to the (سين) immediately after it.

In short, there are 2 (هـزـة)s written in the form of (الـفـ), before and after the (لام) of the word إِلَّمُ . Neither of them should be recited at all.

It should sound like يَسْ لِيـسـلـ فـسـوـقـ – (traslator.)

<sup>¶</sup> In other words, it should be in-between the sound of a (هـزـة) and (الـفـ). It should not be pronounced with the normal jerk of a (هـزـة) – this is called (تحقيق) – nor should it be completely soft like an (الـفـ).

<sup>¶</sup> This (تسهيل) is compulsory. There are 6 words in the Quraan in which it is permissible to recite (من) (تسهيل) of the second (هـزـة) without instead of reciting it as an (الـفـ). These 6 words are آتـنـ (2 places in Surah Yunus), اللـهـ (in 2 places – Surah Yunus and Surah Naml) and آلـكـرـنـ (2 places in Surah An'aam). Apart from these 6 words, it is compulsory to recite every other (هـزـة) in the entire Quraan with (تحقيق).

## Thirteenth Light

# The Rules of وقف (How to Stop)<sup>¶</sup>

The study of Tajweed actually only covers the makhaarij and sifaat of the letters, all of which has – through the grace and mercy of Allah ﷺ – been discussed in sufficient detail in the above mentioned pages. Apart from these two fundamental aspects, there are three more aspects which bolster and perfect the science of tajweed:

1. The knowledge of (وقف) <sup>¶</sup> – the knowledge of the various ways in which one can stop.

<sup>¶</sup> وقف means to stop. Technically, the definition of (وقف) is: "To stop after pronouncing a word which is not joined to the word after it by taking a breath." It is wrong to stop in the middle of a word – for example, to stop at the end of the word لِلْهٗ is correct, but to stop on لِ is incorrect. Furthermore, in certain instances, more than one word is written as a single word in the Quran. Although, in terms of the Arabic language, they are all separate words, however, since they are written as one, they are considered to be one word when reciting the Quran. For example, the word آئِنْ تَسْأَلُ comprises two words – آئِنْ and تَسْأَلُ – in terms of Arabic. However, since they are written as one, it will be correct to make (وقف) on the (الف) (ال), but it will be wrong to make (وقف) on the (نون) of the word آئِنْ . These kinds of words are called Mawsool (مَوْصُولٌ) i.e. compound or joined words.

<sup>¶</sup> One can subdivide the knowledge of (وقف) into two subcategories:

- a. Where to stop in order to present the correct meaning of the Quran – the answer to this will be given in the first rule that follows.
- b. How to stop correctly – this will be discussed in rules 2; 3; 4 etc. In this chapter.

2. The knowledge of (قراءة) – the various modes and dialects of recitation<sup>1</sup>.
3. The knowledge of the script (spelling) of the words in the Quraan<sup>2</sup>.

Thus, one of the discussions regarding the knowledge of (إعراف) is how to make (وقف) <sup>3</sup>.

**Rule 1:** Someone who does not know the meaning of what he is reciting should stop at the special symbols

<sup>1</sup>The knowledge of tajweed and the knowledge of qiraat both deal with the words of the Quraan. The only difference is that, in tajweed, we discuss the makhaarij and sifaat of the letters as well as the unanimous conditions of these letters. Whereas, in qiraat, we study the conditions of the words and letters regarding which there is a difference of opinion in terms of things like whether to recite a letter or whether to omit its recitation, whether a letter should have a (حركة) or whether it should have a (سكن), whether there should be (طول) or (قصر), whether one should recite with a standard (فتحة) sound or with (أمامنة), whether to recite a (هاء) with (فتحتين) or with (فتحيin) etc.

<sup>2</sup>The knowledge of the script of the Quraan refers to all those rules and principles with regards to how the words were written and spelled in the time of Hazrat 'Uthmaan رضي الله عنه, which is a script that all the Sahaabah Kiraam رضي الله عنهم unanimously agreed upon and which was sent far and wide to various places for the Muslims to copy their own written copies of the Quraan Kareem. It is not permissible to write the Quraan contrary to these rules – this is the unanimous view and opinion of all the scholars of the entire Muslim world. This is a very vast field of study and is called: علم رسم الخط (the knowledge of how to write – i.e. the Quraan).

<sup>3</sup>The last discussion – the types of (وقف) which consists of three types as mentioned in Juhdul-Muqill: Hasan (good), Qabeeh (bad), Taamm (Complete) etc. I have not delved into this discussion because it does not fall under the purview of Tajweed. MT

which have been placed in the Quraan. He should not stop in the middle of a verse<sup>1</sup> unnecessarily. However, if he runs out of breath and has no other option but to stop, he should either restart from the same word he stopped on, or from a little before that word<sup>2</sup> and continue to recite past where he stopped.

It will be difficult for such a person to know whether he should start from the very word he stopped on or from a little before unless he has learned how to determine this. When in doubt, he should consult with an 'aalim.

When he is constrained to stop, he should remember not to stop in the middle of a word. Instead, he should stop at the end of the word. He should also remember that it is wrong to recite the (حُرْكَة) of the word upon which he is stopping, as is the practice of most people.

<sup>1</sup> In other words, he should not stop in between these symbols. The meaning of these "symbols" is:

1. One will either stop at the circle which indicates the end of the verse – this is also called *Waqf e Munazzal* (وقف مُنْزَل)
2. In the middle of the verse the letters *ف* – *ط* – *ج* – *ي* etc. appear. All these letters are symbols which indicate that one can make (تَفْهِيم) there.

If one stops anywhere other than the above-mentioned symbols, one should recite from a little before the place of stopping.

<sup>2</sup> One should start from where the sentence starts, or from where an entire part of the sentence starts. For this reason, it is absolutely essential for a qaari to have at least studied basic Arabic and Quraan translation.

For example, if a person runs out of breath on the (كَافٌ) in the first few words of Surah Baqarah – يَمَا أَنْزَلَ إِلَيْكَ – he should recite the (كَافٌ) with a (سُكُون). One should not recite a (فُتْحَة). Similarly, one cannot make (وَقْفٌ) without taking a breath. Some people merely recite the last (نُون) of the verse as a (سَاكِنٌ) and immediately start reciting the next verse – this is also contrary to the rule.

It should also be borne in mind that, whichever word a person stops on due to running out of breath, he should make (وَقْفٌ) on that word as it is written. Although the word may be recited very differently when not stopping, it should be recited as it is written during (وَقْفٌ), not as it is recited. For example, one never recited the (الْفَ) which comes after the (نُون) in the word آتٍ. However, if one has to make (وَقْفٌ) on that letter, one will have to recite the (الْفَ). Then, when you restart the recitation from before this word, you will not recite the (الْفَ) because you will now be joining the word to the one after it.

These points should be understood and remembered properly – many senior huffaaz make mistakes in this.

**Note:** There are a few exceptions to last point which was mentioned in the previous rule – in other words,

the fact that one should make (وقف) <sup>١</sup> on a word the way it is written. The exceptions are:

1. آزِيَعْنُوا – The 21<sup>st</sup> ruku' of Surah Baqarah
2. آنَّ تَبْوَءُوا – The 5th ruku' of Surah Maaidah
3. لَعْنُلُوا – The 4<sup>th</sup> ruku' of Surah Ra'd
4. لَئِنْ نَذَعْنَا – The 2<sup>nd</sup> ruku' of Surah Kahf
5. لَيَرْتُنَا – The 4<sup>th</sup> ruku' of Surah Roum
6. لَيَسْلُنَا – The 1<sup>st</sup> ruku' of Surah Muhammad
7. تَبْلُوْنَا – The 4<sup>th</sup> ruku' of Surah Muhammad
8. نَسْوَدَا – four places:
  - a. Surah Houd
  - b. Surah Furqaan
  - c. Surah 'Ankabout
  - d. Surah Najm
9. قَوَارِنْرَا – The second one in the 1<sup>st</sup> ruku' of Surah Dahr

<sup>١</sup>This is why it has been said that (وقف) will be according to (رسم الخط). For example, the round (ى) which is in the shape of a (هـ) will be recited as a (هـ) during (فتحة) – (وقف) – is written with an (الف). Therefore, it will be changed to (الف) during (وقف). This does not apply when there is no extra letter written as is the case with the (تونين) of (كسرة) and (ضمة), which is why the (تون) of the (تونين) is deleted during (وقف). In the word كَانَتْ (تون) will be recited despite the fact that it is actually a (تون) of (تونين) because it is written. In the words سَكَنْ and مَدْ the (هـ) is recited as a (سـ) and the (مـ) which is created by the standing (الف) and the inverted (ضـ) will not be recited because these letters of (مـ) are not written.

In short, the rule that (وقف) must be according to (رسم الخط) is a very comprehensive and inclusive rule, the exact details of which are in the lengthy books of tajweed.

In all of the above mentioned examples, the (الف) which appears at the end of the word will never be recited irrespective of whether one is reciting (وصل) or one makes (وقف).

However, there are certain words in which the (الف) which appears at the end of the word will only be recited (وصل) and will be omitted during (وقف). The words are:

1. لَكِنْهَا – Only in Surah Kahf
2. الْفُلْنُونَ – All three appear in Surah Ahzaab
3. الرَّسُولَ
4. السَّبِيلَا
5. سَلَابِلَا – Surah Dahr
6. قَوَارِيرًا – The 2<sup>nd</sup> one in Surah Dahr
7. أَتَى – Wherever it appears in the entire Quraan

As for the word سَلَابِلَا , it has also been narrated that one may omit the (الف) at the end of the word when making (وقف). In other words, one may also recite سَلَابِلْ .

Rule 2: If the letter upon which one makes (وقف) is already (ساكن) then there is nothing to explain<sup>a</sup>. If the letter is (متحرك), there are 3 ways to make (وقف).

1. Everybody knows the first one – to recite the last letter as a (ساكن)<sup>b</sup>.
2. To recite the (حركة) of the letter upon which one is making (وقف) very lightly. This is called *Rawm* (رَوْم) and the slight (حركة) should be approximately one third of the actual (حركة). One may only make (وقف) in this manner on letters which bear a (ضمة) or a (كسرة).

For example, if one stops on the (يميم) in the word بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ one should recite the (كسرة) so lightly that it will only be heard by someone who is standing very close.

<sup>a</sup>In other words, one will still recite the letter as (ساكن) during (وقف). the only effect of the (وقف) is that one will take a breath after reciting the letter. Examples of this include: لَهُمْ - فَخَذُوهُ - وَلَا يَخْزُنُ - فَازْغَبْ etc.

<sup>b</sup>The general rule with regards to (وقف) is that, just as it is impermissible to start any word with a (سكون), it is impermissible to make (وقف) with a (حركة). We have learned from the above-mentioned discussion that it is incorrect to make (وقف) while reciting a complete (حركة). Some 'ulamaa are of the opinion that it is compulsory in Shari'ah to make (وقف) with a (سكون) and that one will be rewarded for doing it and sinful for not doing it. Others have opined that "compulsory" in this case is merely a technical terminology and that it is extremely unbecoming for a qaari to make (وقف) with a (حركة) and he may be punished for doing so. (Nihaayatul-Qawlil-Mufeed).

The same will apply to the ضمة (ضمة) <sup>¶</sup> on the نون (نون) of نَسْعِينَ. One may NOT make وقف (وقف) in this way on the رَبُّ الْعَلَمِينَ of نون (نون) because it bears a فتحة (فتحة).

3. The 3<sup>rd</sup> way is to indicate the حركة (حركة) of the letter with the lips – in other words, the حركة (حركة) will not be read at all. One will only make the lips look like they would if one had to actually recite the حركة (حركة), but the letter will be recited completely ساكن (ساكن) <sup>¶</sup>.

This form of وقف (وقف) is called *Ishmaam* (اشمام) and no-one should be able to hear the sound of the حركة (حركة), not even the person standing next to you. The reason for this is that you only make the lips form the shape of the حركة (حركة), you do not actually pronounce the حركة (حركة) at all. However, if someone has to look at you while you make اشمام (اشمام), he would see that you are pronouncing it. اشمام (اشمام) can only be pronounced on a ضمة (ضمة) – there is no كسرة (فتحة) or كسرة (فتحة) on a ساكن (ساكن).

For example, in the word نَسْعِينَ there is ضمة (ضمة) on the second نون (نون). You will not recite the ضمة (ضمة) at all – the ساكن (ساكن) should be completely ساكن (ساكن). However, when

<sup>¶</sup>Reciting a ضمة (ضمة) "lightly" means lowering the voice when doing so. The only way one will be able to understand this properly is by listening to a proficient teacher.

<sup>¶</sup>In other words, after making وقف (وقف), one should immediately indicate a ضمة (ضمة) with the lips.

pronouncing the (نون) you should make your lips look like they are pronouncing a (ضمة). In other words, you should pout your lips a little.

**Rule 3:** (رَوْم) is also permissible at the end of a word which bears a (تلوين) however, no part of the (تلوين)<sup>¶</sup> should be pronounced while pronouncing the sound of the (حركة)<sup>²</sup>.

**Rule 4:** (تااء) is sometimes written in a circular shape like (◐)³ but it will always have two dots above it. If one wishes to make (وقف) on such a (تااء), two things should be borne in mind:

1. You will have to recite it as a (ء)
2. You will not be able to pronounce (رَوْم) or (اشمام).

**Rule 5:** You cannot pronounce (رَوْم) or (اشمام) on a temporary (حركة) such as the (دال) in the words لَقِدِ اسْتَهْزَى . If anyone wants to stop on the word

<sup>¶</sup> In other words, one should pronounce a (ضمة) or (كررة) in a very soft voice. Examples of this include أَخِيد and مِنْ أَخِيد.

<sup>²</sup> Ta'leemul Waqf of Hazrat Qaari Abdullaah Makki رحمۃ اللہ علیہ.

<sup>³</sup> This form of (تااء) is called *Taa-e-Mudawwarah* (تااء مدورۃ) and when it is written long, it is called *Taa-e-Majroorah* (تااء مجروڑۃ). Examples of the first type include: التَّرَيْةُ – الْفَلَيْةُ – الْتَّلَانِيْكُ etc. Examples of the second type include: إِمْرَاتُ الْعَزِيزِ – أَلَى أَثَارَ رَحْمَتِ اللَّهِ – وَإِذْ كُرِّرَ نَعْصَتِ اللَّهُ . When stopping on the second type of (تااء) one will have to pronounce a proper (تااء) and one may also pronounce (رَوْم) and (اشمام). On the first type, one may only convert it to a (ء) and recite it with a (سکون).

لَفْظُ he will have to recite the (دال) <sup>١</sup> as a (سَاكِنٌ). He cannot pronounce (رَوْمٌ) on the (دال) because it is a temporary (حُرْكَةٌ) <sup>٢</sup>. This is also something that will only be fully understood by someone who has studied Arabic. Wherever you are in doubt, kindly refer to an 'aalim.

**Rule 6:** If one decides to make (وقف) on a word which has a (تَشْدِيدٍ) on the last letter, the (تَشْدِيدٍ) will remain <sup>٣</sup> in the (رَوْمٌ) and (إِسَامٌ) <sup>٤</sup>.

**Rule 7:** If the last letter of the word upon which one is making (فتحين) (وقف) has a (تَوْيِنٌ), that very will have to be converted to an (الف) <sup>٥</sup> during (وقف). Therefore, if

<sup>١</sup> Similarly, one cannot pronounce (سِيمٌ) or (إِسَامٌ) on the (أَلْفٌ) because the (سِيمٌ) is actually (ضَمَّةٌ). Since the (ضَمَّةٌ) is temporary, only (وقف بلا سِيمٍ) will be permissible.

<sup>٢</sup> Ta'leemul Waqf

<sup>٣</sup> Ibid.

<sup>٤</sup> The (تَشْدِيدٍ) of a letter which is not pronounced with (غَنَّةٌ) – i.e. a سِيمٌ or a بِالْمُخْتَلِفِ – رَبْتٌ – تَوْنٌ – will be pronounced swiftly as is the case in words like ضَوْأَفٌ – فَطَلْأَنٌ – الْمَقْرُورُ – etc. When these letters are (مُشَدَّدٌ), one will only take as much time to pronounce them during (وقف) as one would take during (وصل). However, if these letters are pronounced with (غَنَّةٌ), it will take longer to pronounce due to th's sifat. For examp.e: بَعْدَ الْمُمْتَنَعِ and مِنْ بَعْدِ الْمُمْتَنَعِ and بَعْدَ الْمُمْتَنَعِ etc. the same will apply when the letter one is stopping on is a يَاءٌ مُشَدَّدٌ (يَاءٌ مُشَدَّدٌ) or a (يَاءٌ مُشَدَّدٌ). In other words, one will have to take into consideration that the (تَشْدِيدٍ) has to be pronounced without becoming (مُدَدٌ) such as مِنْ نَيْجٍ – عَذْرٌ etc. (Nihayatul Qawlil Mufeed).

<sup>٥</sup> This rule applies everywhere there is a (تَوْيِنٌ) of (فتحة). Examples include: تَوْيِنٌ مَدْرَزٌ . However, the تَوْيِنٌ مَدْرَزٌ is excluded from this rule as it will always have to be converted to a (.) as is the case with words like مَوْعِظَةٌ – رَحْمَةٌ – حَسَنَةٌ – رَحْمَةٌ etc.

someone decides to make (وقف) on the word فَإِنْ كُنْ تَسْأَلُونَ، he will have to recite the last word as نَسَاءٌ.

**Rule 8:** The rule of (مَدّ وَقْفٍ) which was discussed in the 6<sup>th</sup> rule of the 11<sup>th</sup> Light, if one has to pronounce such a (وقف) with (رَوْمَ)، there will be no (مَدّ). For example: نَسَاءٌ الرَّحِيمُ . If the slightest sound of (كَسْرَةٍ) or (ضَمَّةٍ) are recited<sup>¶</sup>, one may not make (مَدّ)<sup>¶</sup>.

## Fourteenth Light Some Important Notes

Some of these notes may have already been mentioned before, however, since they were discussed by-the-way during the course of other discussions, you may not remember them. Therefore, I have written them again, though the majority of these notes are new ones.

**Note 1:** In the 5<sup>th</sup> ruku' of Surah Kahf, the words لَكِنَّا هُوَ اللَّهُ (الْفَ) appear. As you can see, there is an (الف) written at the end of لَكِنَّا but it is not recited. However, if one decides to make (وقف) on that word, the (الف) must be recited.

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<sup>¶</sup> In other words, according to the rules of (طُولٌ)، مَدّ عَارِضٌ وَقْنٌ)، and (تَرْتِيلٌ) may not be pronounced – only (قصٌ) will be allowed because, the cause for (مَدّ) is the (سَكُونٌ) and that no longer remains because of pronouncing (رَوْمَ). Therefore, there will be no (مَدّ). In short, (رَوْمَ) is a form of (حُرْكَةٌ) and (اشْعَامٌ) is a form of (سَكُونٌ).

<sup>¶</sup>Ta'leemul Waqf.

**Note 2:** The word سَلَامٌ appears in the beginning of Surah Dahr. In other words, there is an (الف) written after the second (لام). However, this (الف) should also not be recited. During (وقف), it is permissible both to recite and not to recite the (الف). As for the (الف) which is written after the first (لام)<sup>¶</sup>, it will be recited at all times<sup>¶</sup>.

**Note 3:** Towards the middle of Surah Dahr, the words قَوَارِبًا appear (twice) and there is an (الف) written at the end of each of these words. The rule regarding these two (الف)s is that the last (الف) of the second word will not be recited under any circumstances – whether (وصل) or (وقف) – whereas the last (الف) of the first word will be recited during (وقف), but not during (وصل). We generally find that people make (وقف) on the first word and (وصل) on the second in which case one should recite the (الف) of the first word and omit the (الف) of the second.

**Note 4:** *Imaalah* will be pronounced in one place in the Quraan: بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ as has been discussed in rule number 4 of the eighth Light.

<sup>¶</sup>In the (رسم الخط) of the Quraan, there is no (الف) written after the first (لام). Instead, it has a standing (فتحة) – it looks like this: سَلَامٌ.

<sup>¶</sup>Because this is in the middle of a word and one cannot make (وقف) in the middle of a word.

<sup>¶</sup>The reason for this is that there is a sign of (وقف) – a circular (emic) sign – after the first word which is why it is appropriate to make (وقف) there.

**Note 5:** In Surah Haameem Sajdah, one must pronounce *Tas-heel* in the word أَغْرَجْيَعْ as has been discussed in rule number 10 of the twelfth Light.

**Note 6:** In Surah Hujuraat, one will not recite the يَنْسِ الْإِنْمَاءُ الْفُتُوقُ (همز) of the word الْإِنْمَاءُ when reading . Instead, one will join the لَام (لـ) directly with the مِنْ (مـ) as has been mentioned in rule number 2 of the twelfth Light.

**Note 7:** There will be incomplete (ادغام) in the words مَا فَرَطْتُ and مَا فَرَطْتُمْ – أَخْطَثْ . In other words, the طاء (طاء) will be recited in conjunction with the طاء (طاء) while making it (مشدد) in such a way that the طاء (طاء) will be pronounced with a full mouth and with the sifaat of اطْباق (استعلاء) and قَلْقَلَة (قلقة), but no قَلْقَلَة (قلقة) and the طاء (طاء) will be pronounced with an empty mouth.

As for the words آلَمْ خَلَقْتُمْ , it is best<sup>1</sup> to pronounce complete (ادغام). In other words, the قاف (قاف) should not be pronounced at all and should rather be converted to كاف (كاف) following which both كاف (كاف)s will be recited together with تشدید<sup>2</sup>.

<sup>1</sup> (ادغام تاقص) is also permissible and occurs when some of the sifaat of the مدغم (مدغم) remain. MT

<sup>2</sup> This is called *Idghaam-e-Taamm* (ادغام تام) *Idghaam-e-Naaqis* (ادغام ناقص) is what happens in words like بَطَّنَتْ and this is also permissible in the word under discussion. In other words, the قاف (قاف) will be pronounced without قلقة (قلقة) and the كاف (كاف) will be recited with an empty mouth.

**Note 8:** The (واو) which appears after the (نون) and the يُسْ وَالْقُرْآنُ الْحَكِيمُ and نَ وَالْقَلْمَنْ in سِينٍ يَرْمَلُونَ falls under the laws of rule number 3 of the tenth Light and, therefore, there should be (ادغام) on this (واو). However, you should not make (ادغام) here<sup>1</sup>.

**Note 9:** When you recite لَا تَأْمَتْ in the second ruku' of Surah Yusuf, make (اشمام) on the (نون)<sup>2</sup>.

**Note 10:** You will see the word (سكتة) written every now and then in the Quraan. This means that you should pause a little there, without breaking your breath. Apart from this, all the other rules of (وقف) will apply.

For example: in Surah Qiyaamah, we read . مَنْ رَأَيْ . According to the rule of يَرْمَلُونَ , we are supposed to make (ادغام) of the (نون) in the word مَنْ with the (راء) of the word رَأَيْ . However, this does not happen due to the fact that we consider (سكتة) to be like (وقف) as a result of which there is no connection between the (نون) and the (راء) – thus, (ادغام) cannot take place.

<sup>1</sup> According to Imam Hafs حفص.

<sup>2</sup> This is the preferred view because it is easier for the children to recite. Rowm is also permissible – لَا تَأْمَتْ – but plain (ادغام) is not permissible. MT

Similarly, in Surah Kahf we read عِوْجَانْكَةٌ؛ قَيْتَا. If someone wishes not to stop on the word عِوْجَانْ and joint it to the word that follows, he will not be allowed to pronounce (أَخْفَاءُ). Instead, he will convert the (تَحْتَيْنِ) to (الْفَ) and make (سَكْتَةً).

In the entire Quraan, there are only four places to make (سَكْتَةً) according to the narration of Imam Hafs رَضِيَ اللَّهُ عَنْهُ :

1. Surah Qiyaamah ] Both have already been mentioned.
2. Surah Kabf
3. Surah Yaseen – مِنْ مَرْقَدِنَا سَكْتَةٌ هَذَا when one wants to recite continuously with the words that follow.
4. Surah Mutaffifeen – لَلَّا يَلْكُنْ سَكْتَةٌ رَّبَّانِي

Apart from the above mentioned 4 places, there is no other place to make (سَكْتَةً) – not in Surah Faatihah or any other Surah.

**Note 11:** Wherever you see a (ضَمَّة) in the Quraan, you should recite it with the sound of a (وَارِ مَعْرُوف). Wherever you see a (كَسْرَة) you should recite it with the sound of a (يَاءُ مَعْرُوف).

In the Indian Subcontinent, we have the habit of reciting a (ضَمَّة) in such a way that it would become a (وَارِ مَجْهُول) if it were to be extended. Do not do this. Rather, recite the (ضَمَّة) in such a way that it can

become a (واو معروف) if it were to be extended. Similarly, the (كسرة) is recited in such a way that it would become a (باء مجهول) if it were to be extended. Hence, recite the (كسرة) in such a way that it can become a (باء معروف) if it were to be extended.

You will have to learn how to pronounce a (ضمة) and (كسرة) like this from an expert teacher. You will not be able to understand it by reading and merely SEEING it – you will have to HEAR it.

**Note 12:** When making (وقف) on a (واو) or a (ياء) which are (متشددة), one should pronounce the (تشديد) a little forcefully so that it remains (otherwise it may become a (مد)). For example: عَلَى الشَّيْءِ عَدُونٌ and عَلَى الشَّيْءِ عَدُونٌ .

**Note 13:** In Surah Yusuf we read the words وَ لَيَكُونُنَا مِنَ الصَّاغِرِينَ and in Surah Iqra we read the words لَتَسْقَعُوا بِالثَّاصِبَةِ . If one wishes to make (وقف) on the words لَتَسْقَعُوا or لَيَكُونُنَا , one will have to change the (الف) (فتحتين) to (تنوين)<sup>10</sup>. One should not read the (تنوين) .

**Note 14:** There are 4 words in the Quraan Kareem which are written with a (صاد) and, together with that, a little (سين) is also written above the (صاد). The rule regarding these words is as follows:

<sup>10</sup> Although this is contrary to logic since it is actually a (نون خفيفة), however, the (وقف) must be in accordance with the (رسم الخط) MT

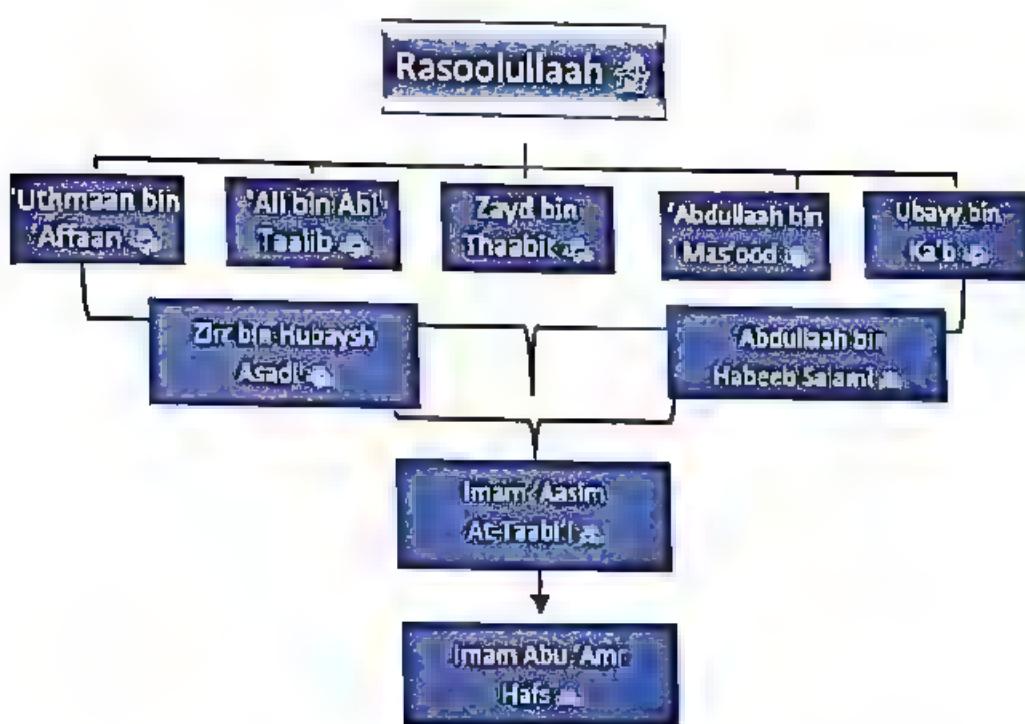
1. يَقْبِضُ رَيْبَضَطٌ – Surah Baqarah } Both these words should be recited with (سِن).
2. فِي الْخَلْقِ بَصَّةٌ – Surah A'raaf }
3. أَمْ هُمُ الْمَصَنِطِرُونَ – Surah Tour → You have the option of reciting both a (ساد) or a (سِن).
4. يَصْنِطِيرُ – Surah Ghaashiyah <sup>¶</sup> → This word should be recited with a (ساد).

**Note 15:** There are a few words in the Quraan Kareem which are written as لـا but recited as لـى (or where an (الف) is written but not recited at all). You should be very careful when reciting these words! The words are:

1. لَا إِنَّ اللَّهَ لَخَسِرُونَ – Surah Aal-e-Imraan
2. وَلَا أَوْضَعُوا – Surah Tawbah
3. أَوْ لَا اذْبَحْتَهُ – Surah Naml
4. لَا إِنَّ الْجَنِينَ – Surah Was-Saaffaat
5. لَا إِنْ شَاءَ اللَّهُ – Surah Hashr
6. أَفَإِنْ – 15<sup>th</sup> ruku' of Surah Aal-e-Imraan
7. مَلَائِيْهِ – (recited as مَلَائِيْهِ) Numerous places throughout the Quraan Kareem
8. لِشَاءِ – (recited as لِشَاءِ) 4<sup>th</sup> ruku' of Surah Kahf
9. نَبَأِيْهِ – (recited as نَبَأِيْهِ) A few places in the Quraan

<sup>¶</sup>Therefore, one can recite the first 3 words with a (سِن) and the last one with a (ساد) or you can recite the first 2 with a (سِن) and the last 2 with a (ساد) – both methods would be correct. (translator)

**Announcement:** The majority of the rules which I have mentioned are those in which there is no difference of opinion between the scholars of tajweed. Whenever there is a difference, I have mentioned the rules of Imam Hafs because we generally recite the Quraan according to his narration. He learnt from his teacher, Imam 'Aasim At-Taabi'i رضي الله عنه, who learnt from Zirr ibnu Hubaysh Asadi رضي الله عنه, as well as 'Abdullaah bin Habeeb Salami رضي الله عنه, both of whom learnt from Hazrat 'Uthmaan bin 'Affaan رضي الله عنه, Hazrat 'Ali رضي الله عنه, Hazrat Zayd bin Thaabit رضي الله عنه, Hazrat 'Abdullaah bin Mas'ood رضي الله عنه and Hazrat Ubayy bin Ka'b رضي الله عنه. All these noble Sahaabah learnt from none other than the illustrious and accepted personality of Rasoolullaah ﷺ.



**Conclusion:**

The moon reaches its full light on the 14<sup>th</sup> of the month and here, we have also completed discussing all the relevant subject matter upon completing the 14<sup>th</sup> Light. Hence, we will now conclude the book. May Allah make it beneficial and accept it.

I request the students of Deen, the little children especially and, most of all, the pious people of the Quddoosi<sup>■</sup> lineage to make special du'aa that Allah must be pleased with me.

(Hazrat Moulana) Ashraf Ali (Saheb Thaanwi ﷺ) –  
May Allah ﷺ forgive him.

**Completed: 5 Safar 1333 AH.**

<sup>■</sup> In the Indian Subcontinent, there was a very famous Sheikh of Tasawwuf in the Saabiri Chishti order by the name of Hazrat Moulana 'Abdul-Quddoos Gangohi ﷺ (d. 23 Jumaadal Ukhraa 944 AH / 1537 CE). His progeny is referred to as Quddoosi. The honourable author ﷺ wrote this treatise upon the request of some of the elders of this very lineage and has therefore referred to them as the "pious people of the Quddoosi lineage".

## Biography of Imam Hafs رضي الله عنه

Abu 'Amr, Hafs bin Sulaymaan bin Mugheerah Asadi Kufi رضي الله عنه was a cloth merchant. He was born in 90 AH and passed away 180 AH. After the demise of his father, his mother married Imam 'Aasim رضي الله عنه as a result of which he was raised and nurtured in the loving company of Imam 'Aasim رضي الله عنه<sup>¶</sup>.

Imam Yahya bin Ma'een رضي الله عنه said that Imam Hafs رضي الله عنه was the most knowledgeable person regarding the qiraat of Imam 'Aasim رضي الله عنه. In other words, the most authentic narration of the qiraat of Imam 'Aasim is that of Imam Hafs رضي الله عنه. Imam Zahabi رضي الله عنه says that he was a Thiqah, Dhaabit and Thabit in the field of qiraat. He learned the entire Quraan from Imam 'Aasim رضي الله عنه many times and also benefitted from various other teachers. He was also a business partner of Imam Abu Hanifah رضي الله عنه in the cloth industry.

Although the seven modes of qiraat, in fact all ten, are mutawaatir and no-body has ever said a single thing against the seven modes –the qiraats of the Haramayn and Basrah enjoy special distinction due to the fact that they are purely Qurayshi qiraats – however, Allah عز وجل has granted special acceptance to the narration of Imam Hafs in that it has been taught in madaaris and makaatib for centuries and 99% of those who

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<sup>¶</sup> Nashruti-Teeb, pg.156.

memorise the Quraan only know this narration. There is probably no-one who has not learnt this narration.

That is the great favour of Allah ﷺ which He bestows upon whoever He wants!

The scholars of Nahw were of the opinion that this qiraat should never have become famous and they objected to the fact that Imam ‘Aasim recited two (هُنْدَرَةٌ) هُنْدَرَةٌ, which appear next to each other, with (خَتْقٍ) خَتْقٍ.

## Biography of Imam ‘Aasim

His name is Abu Bakr, ‘Aasim bin Najood (his father) ibnu Bahdalah (his mother) Asadi Kufi رضي الله عنه. He learnt Quraan from:

1. Sheikhul-Qurraa of Kufah, Abu ‘Abdir-Rahmaan, ‘Abdullaah bin Habeeb bin Rabee’ah Salami رضي الله عنه (who was blind).
2. Sheikhul-Qurraa, Imam Abu Maryam, Zirr bin Hubaysh bin Habbaashah bin Aws Asadi Kufi رضي الله عنه.
3. Sheikhul-Qurraa, Imam Abu ‘Umar, Sa’d bin Ilyaaq Shaybaani Kufi رضي الله عنه.

All three these great personalities are senior taabi’een who learnt the Quraan directly from hazrat ‘Uthmaan, Hazrat ‘Ali, Hazrat ‘Abdullaah bin Mas’ood, Hazrat Ubayy bin Ka'b and Hazrat Zayd bin Thaabit رضي الله عنه.

<sup>▪</sup> Introduction to the Commentary of Saba’ah Qiraat by Qaari Muhammad Munayyil-Islam Paanipatti رضي الله عنه, pg.38.

Imam 'Aasim is a taabi'i himself and he drew spiritual guidance and blessings from Sahaabah like Hazrat Haarith bin Hassaan رضي الله عنه etc.

Imam Ahmad bin Hanbal رضي الله عنه says that Imam 'Aasim رضي الله عنه was a man of qiraat and Imam Hammaad رضي الله عنه (the teacher of Imam Abu Hanifah رضي الله عنه) was a man of fiqh and that he likes Imam 'Aasim رضي الله عنه more. Imam 'Ajali رضي الله عنه says that Imam 'Aasim was Thiqah in both the Sunnah and in Qiraat and that he was the leader of the qurraa. Abu Ishaaq Taabi'i رضي الله عنه repeatedly said that he had never seen a qaari better than Imam 'Aasim رضي الله عنه and that he had never seen someone more knowledgeable in the Quraan than imam 'Aasim رضي الله عنه.

After the demise of Imam Abu 'Abdir-Rahmaan رضي الله عنه, Imam 'Aasim رضي الله عنه became the main qaari in Kufah. He possessed great qualities like eloquence, fluency, deep knowledge, tajweed and was a master of calligraphy. His way of recitation, presentation of Quraan and tune were amazing. No-one had a more beautiful voice than his and he was an ardent worshiper of Allah عز وجل, who performed salaah in great abundance.

He passed away in Kufah in 127 AH after being the main teacher of qiraat in Kufah for nearly 50 years. His student, Imam Abu Bakr Shu'bah رضي الله عنه says that while he was dying, he kept on reciting the following verse so clearly that it was as though he was performing salaah in the mihraab:

لَمْ يُرَدُوا إِلَى اللَّهِ مَوْلَانُهُمُ الْحَقُّ

*"Then they will be returned to Allah,  
their true Master"*

In terms of the hierarchy of imams of Qiraat, Imam ‘Aasim رضي الله عنه occupies the highest rank of all the imams after Imam Ibnu ‘Aamir Shaami رضي الله عنه.<sup>1</sup> Apart from Imam Hafs رضي الله عنه, many other great imams and ‘ulamaa were narrators of the qiraat of Imam ‘Aasim رضي الله عنه. Among those illustrious scholars we find the names of none other than Imam Hammaad رضي الله عنه and Imam Abu Hanifah رضي الله عنه<sup>2</sup>!

## Biography of Hazrat Zirr bin Hubaysh Asadi رضي الله عنه

His agnomen is Abu Maryam. This pious soul is a Mukhadhrum Sahaabi – in other words, he lived in both the days of ignorance as well as Islam, however, he was only blessed with taufeeq to accept Islam after the demise of Rasoolullaah ﷺ. For this reason, he was blessed with the opportunity of studying under the most senior Sahaabah رضي الله عنهم and their spiritual

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<sup>1</sup> Introduction to the Commentary of Saba’ah Qiraat by Qaari Muhammad Muhyil-Islam Paanipatti رضي الله عنه, pg.37.

<sup>2</sup> Rahmatul-Baari, The Commentary of Shaatbiyyah by Mulla ‘Ali Qaari رضي الله عنه, pg.14.

effulgence made him a great Taabi'i. Imam Nawawi رحمه اللہ عزیز writes that he was one of the senior Taabi'een and that all the scholars are unanimous regarding his greatness and reliability<sup>¶</sup>. He was one of the most outstanding 'ulamaa and qurtaa of the Quraan and Imam Zahabi رحمه اللہ عزیز has listed him as one of the Imams of Hadith who were huffaaz of Hadith.

From amongst the Sahaabah, his teachers include hazrat 'Umar Faarooq, Hazrat 'Uthmaan, Hazrat 'Ali, Hazrat Abu Zarr Ghifaari, Hazrat 'Abdullaah bin Mas'ood, Hazrat 'Abdur-Rahman bin 'Awf, Hazrat 'Abbaas bin 'Abdil-Muttalib, Hazrat Ubayy bin Ka'b etc. رضي الله عنهم.

His most remarkable and most famous students include Imam Ebrahim Nakha'i, Imam 'Aasim bin Abi Najood, Hazrat Minhaal bin 'Amr, Hazrat 'Eesaa bin 'Aasim, Hazrat 'Adi bin Thaabit, Imam Sha'bi, Hazrat Abu Ishaaq Shaybaani to name but a few رضي الله عنهم.

Hazrat Zirr bin Hubaysh رضي الله عنه was blessed with a very long life. He passed away around 81 AH at a ripe old age of 122! May Allah عز وجل have mercy upon him!

<sup>¶</sup> Tahzeebul-Asmaa, Vol.1, pg.197.

<sup>¶</sup> Tahzeebut-Tahzeeb, Vol.3, pg. 321.

## Biography of Hazrat 'Abdullaah bin Habeeb Salami رضي الله عنه

Hazrat Abu 'Abdir-Rahmaan, 'Abdullaah bin Habeeb Salami رضي الله عنه was blind. He is considered to be one of the most outstanding qurraa of Kufah and his life revolved around the Quraan. He attained perfection at the hands of both Hazrat 'Ali رضي الله عنه as well as his own father<sup>¶</sup>. From what Imam Zahabi رحمه الله has written, it is evident that he also studied under the likes of Hazrat 'Uthmaan and Hazrat 'Abdullaah bin Mas'ood رضي الله عنهما<sup>¶</sup>. He used to teach the Quraan and would not take any salary for it. He taught the son of 'Amr bin Hurayth رضي الله عنه until he achieved perfection in the field of qiraat. 'Amr bin Hurayth sent a riding camel as well as a beautiful saddle as a gift to him, but he did not accept the gift saying: "We do not take a salary for the book of Allah."<sup>¶</sup>

He taught the Quraan in the masjid for a total of 40 years following which the responsibility of teaching qiraat was handed over to Imam 'Aasim رحمه الله<sup>¶</sup>. He was also a hafiz of Hadith.

<sup>¶</sup> Tabaqaat Ibnu Sa'd, Vol.6, Pg.119.

<sup>¶</sup> Tazkiratul-Huffaaz, Vol.1, Pg.150.

<sup>¶</sup> Tabaqaat Ibnu Sa'd, Vol.6, Pg.120.

<sup>¶</sup> Tahzeeb, Vol.5, Pg.184.

His teachers include Hazrat ‘Umar, Hazrat ‘Uthmaan, Hazrat ‘Ali, Hazrat Sa’d bin Abu Waqqaas, Hazrat Khaalid bin Waleed, Hazrat ‘Abdullaah bin Mas’ood, Hazrat Huzayfah, Hazrat Abu Moosa Ash’ari, Hazrat Abu Dardaa and Hazrat Abu Hurayrah رضي الله عنه.

His most famous students include Hazrat Ebrahim Nakha’i, Hazrat ‘Alqamah bin Qays, Hazrat Sa’d bin ‘Ubaydah, Hazrat Abu Ishaaq, Hazrat Sa’d bin Jubayr, Hazrat ‘Ataa bin Thaabit as well as Imam ‘Aasim رضي الله عنه.

He passed away in Kufah in 73 AH, during the reign of ‘Abdul Malik bin Marwaan. He lived in i’tikaaf in the masjid permanently and was also in the masjid during his final illness. ‘Ataa bin Saaib visited him and said: “May Allah have mercy upon you! It would be much better for you go home and rest in your bed.” He replied: “Rasoolullaah ﷺ said: ‘As long as a servant is waiting to perform salaah, it is as though he is in salaah and the angels keep making du’aa of mercy for him.’ That is why I wish to die inside the masjid.”<sup>1</sup>  
May Allah ﷺ have mercy upon him!

‘Allaamah ‘Abdul ‘Atheem Zurqaani رضي الله عنه writes that Hazrat Ibnu Habeeb Salami رضي الله عنه was one of the

<sup>1</sup> Tabaqaat Ibnu Sa’d, Vol.6, Pg.121.

illustrious teachers of both the noble sons of Hazrat  
‘Ali ﷺ - Hazrat Hasan and Hazrat Husayn ؑؑ. □

**(Hazrat Moulana) Izhaar Ahmad (Saheb)**

**Thaanwi** ﴿ۖ﴾

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Completed: Zul-Qa'dah 1392 AH / 1972 CE

## Appendix – A Few Rules

### The letter (ضاد):

This letter is pronounced from the side of the tongue and, this letter is not found in any other language in the entire world other than Arabic. The makhraj is known and so are the sifaat, but there still exists major conflict with regards to the pronunciation of this letter. Who are the perpetrators of this conflict? The laymen, not the authorities of tajweed!

The fact of the matter is that it should be pronounced by stretching the left<sup>1</sup> side of the tongue and connecting it to the base of all five upper molars – the (ناجذ) and (طواحن) (ضاحك) – in such as way that the sound of the letter is loud (due to the sifat of *Jahr*), continues to flow (due to the sifat of *Rikhwah*) and fills the mouth with a full sound (due to *Isti'laa* and *Itbaaq*) without being pronounced too quickly. Instead, it should be pronounced slowly and firmly (due to *Istitaalah* and *Ismaat*).

In his book “Tamheed”, ‘Allaamah Jazari رضي الله عنه, writes:

<sup>1</sup> One may also pronounce it from the right, or even from both sides of the mouth. However, it is generally easier for most people to recite it from the left.

“This letter is difficult to pronounce and that is why we hear people pronouncing it in various ways. Unfortunately, very few of those pronunciations are correct. Some people recite a (ظ) owing to the fact that (ضاد) and (ظاء) share all the sifaat besides one, *Istitaalah*. For this reason, most Syrian people recite a (ظاء), but this is completely wrong and constitutes a major error.”

In his book “At-Tanbeeh”, the famous scholar of Arabic Syntax, Ibnul-Jinni رحمه الله writes that “some Arabs pronounce a plain (ظاء) instead of (ضاد) which is quite surprising. For the laymen, however, there may be some leeway. Others do not let the side of the tongue touch the molars properly which results in a letter that is mixed with a (ظاء). This is common among Egyptians and Moroccans. Some people recite a (دال) with a full mouth and others even recite a (ميم) with a full mouth as is the pronunciation of Zayla’i etc.”<sup>1</sup>

While quoting from “Ar-Ri’ayah”, ‘Allaamah Mar’ashi رحمه الله, has written that it is necessary for a qaari who is able to pronounce the letters correctly to recite a (ضاد) in such a way that all the sifaat –*Taskeem*, *Isti’laa*, *Itbaaq*, *Istitaalah* etc. – are pronounced. This will create a sound much like that of the wind due to the fact that he will be placing the side of his tongue

<sup>1</sup> Nihaayatul-Qawil Mufeed, Pp.96-97.

firmly on the molars while pronouncing the letter. If he tries too hard, he will pronounce a plain (ظاء).

Nevertheless, it is a very difficult letter to pronounce and one will have to practise it under the guidance of a proficient and accomplished teacher. If the letter (ضاد) is pronounced correctly, it will sound very similar to a (ظاء).

فَمَاذَا بَعْدَ الْحَقِّ إِلَّا الضَّلَالُ

*"After the truth (has become manifest), what can be left besides deviation?"<sup>11</sup>*

Sadly, some people are of the opinion that we want everyone to recite a (ضاد) as a (ظاء). This is a very erroneous opinion. We acknowledge that the letter (ضاد) appears in the Quraan, both in writing and in pronunciation, 1617 times. We acknowledge that the letter (ظاء) appears in words like ظہر عظیم etc. and not (ضاد). We acknowledge that words like فضل - ضوء - رمضان etc. contain the letter (ظاء), not (ضاد) and that these are two distinct letters in the Arabic language, not the same letter.

However, the *Mutawaatir* method of pronouncing the letter (ضاد) in light of makhaarij and sifaat, which has come to us via the scholars of both former and latter times, is such that it resembles the sound of the letter (ظاء).

<sup>11</sup>Nihaayatul-Qawlii Mufeed, pg.87.

- Hence, Imam Ibnu Taymiyyah رحمه الله has written: "Both letters sound very similar."<sup>❶</sup>
- In his book, "Aswaatul-Quraan", Sheikh Yusuf Khaleefah Abu Bakr Sudani رحمه الله has written: "Our mashaaikh have mentioned that the makhraj of the letter (ضاد) is the side of the tongue – both right and/or left – however, the way it is being pronounced today, especially the pronunciation of the learned people which is to pronounce it similar to a (ج), is completely wrong. The reason for this is that all the 'ulamaa of tajweed unanimously agree that this is a letter of *Rikhwah* and that the sound should flow in the makhraj. In other words, it is a weak view to restrict the sound to the makhraj."<sup>❷</sup>
- 'Allaamah Suyooti رحمه الله has written: "Since the (د) and the (ذ) share almost all the sifaat, they sound very similar."<sup>❸</sup>

The reality is that there is a little *Tafash-shee* in the pronunciation of (ضاد). Although the majority of the scholars have only mentioned *Tafash-shee* for the letter (شين), their aim is not to negate the existence thereof in any other letter. This sifat will be very weak in (ضاد).

<sup>❶</sup> Fataawaa ibni Taymiyyah, Vol.23, Pg.250.

<sup>❷</sup> Aswaatul-Quraan, Pg.70.

<sup>❸</sup> Al-Itqaan fi 'Uloomil-Quraan, Vol.1, Pg.122.

For further clarification, kindly refer to the chapter of *Tafash-shee* in the book "Nihaayatul-Qawlil Mufeed".

The biggest problem is that most people do not pronounce the letter (ظاء), to which (ضاد) is being compared, correctly. They mix the (ظاء) with the sifat of (صفير) which is found in (زاء) and then, in an attempt to make the (ضاد) sound similar, they add this very same sifat of (صفير) to the (ضاد). It is of the utmost importance to prevent both the (ظاء) and the (ضاد) from being mixed with (صفير).

I have seen the condition of many Egyptian teachers who reprimanded their students severely when they pronounced (ضاد) similar to (ظاء). However, when they pronounced the (ضاد) directly from the makhraj of (دال) they were very pleased because, according to them, this is the correct pronunciation. For this very reason, the muhaqqiqeen (erudite scholars) of Egypt have called a (ضاد) which resembles a (دال), (ضاد محدثة) – a newly invented (ضاد)!<sup>11</sup>

Alhamdu Lillaah! This difference of opinion has nearly been rooted out completely in Pakistan. In the recent past, this difference had become so serious that it became a matter of imaan and kufr! Masjids were split and imams were in factions. Now, the aggressive side of the difference of opinion has come to an end

<sup>11</sup>Kitaabu Lahnil-'Aammah of 'Allaamah Zabeedi رحمۃ اللہ علیہ, Pp.225; 226.

all through the blessings of the lessons and revolutionary efforts of our noble and respected teacher, Hazrat Qaari 'Abdul-Maalik رحمۃ اللہ علیہ which united the hearts and minds of people. All praise is due to Allah عزوجلہ for that!

### **Duration of the various types of (مد):**

Some of the commentators of Jamaalul-Quraan wrote such complicated and intricate commentaries that students would first have to study books like "Shaatbiyyah", "Tayyibah", "Nashr-e-Kabeer" and "Tayseer" before they would be able to understand those commentaries, where-as, this little book was actually written as an elementary booklet for young children who are just starting to study tajweed.

The durations of (مد لازم) (مد منفصل) and (مد متصل) which the noble author رحمۃ اللہ علیہ has mentioned proved to be a very difficult problem for some of them to solve. However, the bottomline is that, while discussing (مد منفصل) (مد متصل), the noble author رحمۃ اللہ علیہ mentioned (اللف) (اللف) but meant the count of one (حرکة) and, while discussing (مد لازم), he mentioned (اللف) and meant the count of two (حرکة)s.

With regards to (مد متصل), he wrote:

"The duration of this (مد) is 3 or 4 (اللف)s. the method of determining the duration of an (اللف) has been mentioned in rule 1 of the ninth Light. Hence,

according to this method, one should prolong the recitation of the (مَدّ) for 3 or 4 (الف) s – as long as it takes to open or close the finger 3 or 4 times.

Remember that this duration is over and above the actual normal duration of a letter of (مَدّ). For example, if one does not pronounce the proper (مَدّ) in the word جَاءَ, the (الف) would still have to be pronounced for a certain amount of time anyway. Thus, the duration of the (مَدّ) excludes the natural duration of the (الف)"

The very same thing is written in the big books of tajweed, i.e. that Imam 'Aasim رضي الله عنه was of the opinion that the duration of (مَدّ متصل) (مَدّ توسط) is which is equal to 4 or 5 (حركة)s.

Sheikh 'Ali Muhammad Dhabbaa' دحباوي writes:

"Ibnu 'Aamir Shaami, Kisaai and 'Aasim were all of the opinion that the duration of both (مَدّ متصل) and (مَدّ منفصل) is 4 (حركة)s. Imam 'Aasim, however, had another view which is that both may also have a duration of 5 (حركة)s<sup>1</sup>.

### What Jamaalul-Quraan says about (مَدّ لازم):

"This (مَدّ) is called *Madd-e-Laazim* (مَدّ لازم) and the duration of this (مَدّ) is 3 (الف)s."

<sup>1</sup>Irshaadul-Mureed, Pg. 84, 'Ali Haamish Ibraazul-Ma'aanL

Remember that all the qurraa of all 7 modes of qiraat unanimously agree that one has to extend all four types of مدد لازم (حرکة) for the duration of 6 (حروف) – i.e. طول (Madd). Hence, when reading the words “3 الف (اللف)”, which have been mentioned in Jamaalul-Quraan, it will be necessary for every teacher and commentator of Jamaalul-Quraan to interpret the word الف (اللف) as 2 حروف (حرکة)s. In that way, the duration of 3 الف (اللف)s will be 6 حروف (حرکة)s and that is the unanimous duration of طول (Madd).

At this juncture, all that can be said is that, while discussing مدد متصل (Madd Mutashab), the noble author meant 1 حروف (حرکة) when he said الف (اللف) and while discussing مدد لازم (Madd Lazim), he meant 2 حروف (حرکة)s when he said الف (اللف). Outwardly, the elementary student will think that the duration of مدد متصل (Madd Mutashab) is more than that of مدد لازم (Madd Lazim), whereas the opposite is true. It would have been better if the noble author had used the same terminology in both discussions so as to avoid confusion because, in his poetic presentation of the rules of tajweed – “Tajweedul-Quraan” – he explained the durations of each different مدد (Madd) in terms of حروف (Harf)s, not الف (Alif)s. the explanation is extremely easy to understand and very clear. He wrote:

|                                                          |                                                          |
|----------------------------------------------------------|----------------------------------------------------------|
| قدر حرکت چار کی یا پانچ کی<br>حکم تریں کے ہوا فتح اے ایں | متصل اور مختصل ہے لے افی<br>مدد لازم چھ سے کم ہو تا نہیں |
|----------------------------------------------------------|----------------------------------------------------------|

*O, My brother! Madd-e-Munsasil and Muttasil  
Must be extended for 4 or for 5 (حکم) s.*

*You can't read Madd-e-Laazim for less than six.  
O, Ameen! That concludes our discussion regarding this.*

Nevertheless, I would now like to present the translation of a few passages from a very reliable book on the subject of Tajweed – “Nihaayatul-Qawil Mufeed”. Please study it carefully. It provides a clear solution to the above mentioned conundrum:

### A Discussion on the Durations of the various (مدد)

*Let it be known that there is one aspect to (مدّ متعلّل) regarding which there is consensus and one aspect regarding which there is a difference of opinion. There is consensus among the qurraa regarding the fact that you will have to extend this (مدّ) for more than its original length (مقدار اصل) and no-one is of the opinion that one may pronounce this (مدّ) with (قص). However, there is a difference of opinion regarding how much it should be extended beyond the original length.*

1. According to Imam Warsh رضي الله عنه and Imam Hamzah رضي الله عنه, one should pronounce (طول) which should equal the duration of 3 (الف) s or, as previously mentioned, 6 (حکم) s.

2. *Imam 'Aasim رحمه الله* held the view that it should be prolonged for the duration of 2 (الف)s or 4 (حركة)s, which is also called (توسط). He also holds another view which is that the duration of the (مد) should be equal to 2  $\frac{1}{2}$  (الف)s or 5 (حركة)s.
3. *Imam Shaami رحمه الله* and *Imam Kisaa'i رحمه الله* hold a third view which is that the duration of the (مد) should be 2 (الف)s or 4 (حركة)s.
4. *Imams Qaaloon, Ibnu Katheer and Abu 'Amr Basri رحمهم الله* hold a fourth view which is that the duration of the (مد) should be equal to 2 (الف)s or 1  $\frac{1}{2}$  (الف)s – in other words, 4 or 3 (حركة)s respectively.

*Thereafter, we should understand that in each of the above mentioned views, each (الف) equals 2 (حركة)s. Our mashaaikh determine the duration of (حركات) by the opening or closing of a finger. The opening or closing of a finger should be at a moderate pace – not too fast and not too slow. Understand this point well so that it will be easy for you to remember and put it into practice properly.*

*As for the person who says that the duration of (طول) is five (الف)s, remember that, according to him, 5 (الف)s means 5 (حركة)s and that he is counting these 5 over and above the (مد اصل) which is 1 (حركة) according to him. In that way, the total duration is 6 (الف)s.*

*The same goes for the one who says that the duration of (توسط) is 2 or 3 (الف)s. It means that, according to him, the (مد اصل) which is equal to 1 (حركة), is not counted as part of the (مد), as has been explained above. These durations should be borne in mind and remembered properly so that the outwardly conflicting views do not leave you confused regarding the subject matter.*<sup>١</sup>

From the above-mentioned excerpt it becomes manifestly clear that, when the noble author mentioned 3 or 4 (الف)s in the discussion regarding (مد متصل), he has preferred the view of those people who consider 1 (الف) to be the duration of 1 (حركة). Furthermore, together with preferring their view, he has also clearly mentioned that the (مدار اصل) which according to his view is equal to 1 (حركة), is not part of these 3 or 4 (الف)s. Hence, if we were to add it up, the total duration of (مد متصل) will equal 4 or 5 (حركة)s.

Accordingly, Imam 'Aasim رحمه الله held the very same two views regarding the duration of (مد متصل) as is evident from the above-mentioned excerpt from Nihaayatul-Qawlil Mufeed. In other words, Imam 'Aasim رحمه الله held the view that there should be (توسط) in (مد متصل) which means that the (مد) should be

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<sup>١</sup> Ibnu Ghaazi with slight additions from Nihaayatul-Qawlil Mufeed, Pp.169; 170. Printed by Maktabah 'Ilmiyyah, Lake Road, Lahore.

prolonged for the duration of 4 (حركة)s according to one view, or 5 (حركة)s according to another view.

Later on, the noble author of Jamaalul-Quraan رحمه الله writes that there should be (طول) in (مد لازم) and that it is equal to 3 (الف)s. In light of the excerpt from Nihaayatul-Qawlil Mufeed, this is the view of the first group of scholars who clearly stated that the duration of (طول) is 3 (الف)s. However, this very same group says that 1 (الف) equals 2 (حركة)s. Hence, it is as though they say that the duration of (طول) is 6 (حركة)s.

To recap, at no point did the author of Jamaalul-Quraan رحمه الله mention anything different from what the mashaaiikh of Tajweed had mentioned. The only thing is that, while discussing (مد متصل) and (مد منفصل), he opted for the view of those scholars who say that the duration of an (الف) is equal to the duration of a (حركة), and while discussing (مد لازم), he opted for the view of those scholars who say that the duration of an (الف) is 2 (حركة)s. Both these terminologies have been used by the mashaaiikh.

Alhamdu lillaah! Thanks to this explanation, our ongoing confusion regarding what the noble author has mentioned has been removed. Imam ‘Aasim’s رحمه الله view that the duration of (مد متصل) and (مد منفصل) is 4 or 5 (حركة)s is a very well-known and famous view.

The great ustaad, Sheikh Sayyid 'Abdul-Fattaah 'Ajami Mursifi, currently of Jami'ah Islaamiyyah in Madinah Munawwarah mentions in his book, "Hidaayatul-Qaari":

"In the qiraat of Hafs حَفْسٌ from 'Aasim عَاصِمٌ, according to the narration of 'Shaatbiyyah', the duration of (مَدٌ مُتَّصِلٌ) is 4 (حُرْكَةٌ) s which is the most popular duration ascribed to (مَوْسِطٌ). The duration of 5 (حُرْكَةٌ) s is also correct and is known as *Fuwayqat-Tawassut* (فُؤْيَقُ التَّوَسُّط) – *sLightly more than* تَوَسُّطٌ. Both durations are popular and practised upon, both (وصلٌ) and (وقنٌ).

Furthermore, if the (مَدٌ مُتَّصِلٌ) (مُسْزَدٌ) is found at the end of the word – such as الْعَلَمَةُ – it is permissible to extend the (مَدٌ) for 4, 5 and even 6 (حُرْكَةٌ) because of (وقنٌ)."<sup>1</sup>

For this reason, Sheikhul-Mashaaikh, Hazrat Qaari Muhammad 'Abdullaah Makki مَكْكَى has called the three conditions of (مَدٌ) *Al-Mudood Ath-Thalaathah* (المُدُودُ الْثَّلَاثَةُ), in his book, "Ta'leemul-Waqf".

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<sup>1</sup> Hidaayatul-Qaari, Pp.281; 282.

## Biography of Hazrat Moulana Qaari Izhaar Ahmad Saheb Thaanwi رحمۃ اللہ علیہ

Hazrat Moulana Qaari Izhaar Ahmad Saheb رحمۃ اللہ علیہ was born on a Monday morning, 9 Zul-Qa'dah 1349 AH corresponding with 1930 CE, in the famous village Thaanah Bhawan, Saharanpur. His father's name was Haafiz Muhammad I'jaaz Ahmad Thaanwi رحمۃ اللہ علیہ.

Hazrat رحمۃ اللہ علیہ started his elementary education in Madrasah Imdaadul-'Uloom which was part of Khaanqah Imdaadiyyah Thaanah Bhawan. He completed memorising the Quraan Kareem at the tender age of 10 under the tutelage of his teacher, Khaleefah I'jaaz Ahmad Saheb Thaanwi رحمۃ اللہ علیہ. In this madrasah, Hazrat رحمۃ اللہ علیہ studied Persian, Islamic History, Seerah, Mathematics, Calligraphy, Elementary Arabic, Arabic Poetry, Philosophy, Jurisprudence, Kaafiyah, Fusool-e-Kubraa and Nafkhatul-Yemen. Hazrat's expert teachers included illustrious scholars like:

1. Moulana Muhyid-Deen Saheb Bangali رحمۃ اللہ علیہ
2. Moulana Muhammad Shareef Saheb رحمۃ اللہ علیہ
3. Moulana Muhammad 'Imraan Saheb رحمۃ اللہ علیہ
4. Moulana Ameer Ahmad Meerthi Saheb رحمۃ اللہ علیہ
5. Moulana Muhammad Muddathir Saheb رحمۃ اللہ علیہ
6. Hazrat Moulana Mufti Muhammad Jameel Ahmad Saheb Thaanwi رحمۃ اللہ علیہ

Hazrat enrolled at Madrasah Mazaahirul-Uloom, Saharanpur in 1363 AH and completed his study of Hadith in 1366 AH. He studied the first volume of Bukhari as well as Abu Dawood under Sheikhul-Hadith, Hazrat Moulana Muhammad Zakariyya Saheb Kandehlawi رض. He studied the second volume of Bukhari and Tirmizi under Sheikhul-Hadith, Hazrat Moulana 'Abdul-Lateef Saheb رض. Saheeh Muslim and Tahaawi were completed under the tutelage of Hazrat Sheikhul-Hadith, Moulana Manzoor Khan Saheb رض while Nasai and Ibnu Maajah were studied under Hazrat Moulana Muhammad As'ad Saheb رض. He also studied part of Tahaawi and Tirmizi under Sheikhul-Hadith, Hazrat Moulana 'Abdur-Rahmaan Saheb Kaamilpuri رض and participated in the lessons of Mishkaat Shareef which were conducted by Hazrat Moulana Mufti Qaari Sa'eed Ahmad Ajraarwi Saheb رض.

Apart from the above mentioned luminaries, Hazrat رض also benefitted from great scholars like:

1. Hazrat 'Allaamah Siddiq Ahmad Saheb Kashmiri رض
2. Hazrat Moulana Zareef Ahmad Saheb Purqaazawi رض
3. Hazrat Moulana Ameer Ahmad Saheb Kandehlawi رض
4. Hazrat Sheikhul-Hadith, Moulana 'Abdush-Shakoor Saheb Kaamilpuri رض

5. Hazrat Moulana Muhammad Zakariyya Saheb Quddoosi رحمۃ اللہ علیہ
6. Hazrat Moulana Mufti Mahmoodul-Hasan Saheb رحمۃ اللہ علیہ.

Hazrat completed his studies at Mazaahirul-'Uloom in Sha'baan 1366 AH. During that time, Hazrat رحمۃ اللہ علیہ also benefitted from the Sheikhul-Qurraa of Madrasah Tajweedul-Quraan, Saharanpur, Hazrat Moulana Qaari 'Abdul-Khaaliq Saheb رحمۃ اللہ علیہ.

In 1947, Hazrat relocated to Pakistan and took up the position of Imam and Khateeb in the Muqaddas Masjid of Puraani Anaar Kali.

In 1952 he completed his course of Munshi Faazil and in 1954 he completed his course of Molwi Faazil at the University of Panjab. Hazrat also started teaching in Darul-'Uloom Islaamiyyah of Puraani Anaar Kali in 1952. Imamul-Qurraa, Hazrat Moulana Qaari 'Abdul-Maalik Saheb رحمۃ اللہ علیہ came to Darul-'Uloom Islaamiyyah in 1953 following which, Hazrat Moulana Izhaar Ahmad Sabeb رحمۃ اللہ علیہ studied and completed the narration of Hafs رحمۃ اللہ علیہ, Qiraat-e-Saba'ah and Qiraat-e-'Asharah under him. Furthermore, he was the acting deputy of his beloved teacher رحمۃ اللہ علیہ for nearly 3 years.

In 1958, Hazrat Imamul-Qurraa decided to leave Daul-'Uloom Islaamiyyah and started his own madrasah,

Darut-Tarteel wal-Qiraat. However, upon the invitation of Hazrat Moulana Sayyid Dawood Saheb Ghaznawi رحمۃ اللہ علیہ, Hazrat Qaari Saheb joined Madrasah Tajweedul-Quraan in the Jami'Masjid of Chiniyaa Niwaali. He remained there, teaching Tajweed and Qiraat until 1963.

On a Monday morning in 1379 AH, corresponding with 30 December 1959, Hazrat Qaari 'Abdul-Maalik Saheb رحمۃ اللہ علیہ passed away. In 1961, Hazrat Qaari Izhaar Ahmad Saheb resigned from his post as Muqaddas Masjid and took up the post of Imaamat and khitaabat in the Jami' Masjid of Chobarji Quarters, Multaan Road, where he served until his demise in 1991.

In 1963, upon the invitation of Hazrat Qaari Fazl-e-Kareem Saheb رحمۃ اللہ علیہ, Hazrat Qaari Izhaar Ahmad Saheb رحمۃ اللہ علیہ joined Madrasah Tajweedul-Quraan, Rang Mahal, Lahore where he taught until his demise.

In 1981, the International University of Islamabad was opened and Hazrat was appointed as a teacher of Tajweed, Qiraat, Hadith, Tafseer and Jursiprudence.

Hazrat was appointed as an adjudicator at the International Quraan Recitation Competition in Kuala Lumpur in 1969 and again in Makkah Mukarramah in 1984. Hazrat was blessed with the opportunity of performing Hajj in 1974 and in 1988

the government of Pakistan conferred a medal of excellent achievement upon him.

On Monday, 10 Jumaadath-Thaani 1412 AH, corresponding with 17 December 1991, Hazrat Moulana Qaari Izhaar Ahmad Saheb رض passed away and was buried in the Mayaani Saheb graveyard, Bhaawal Sher Road, close to Chobarji Square.

Hazrat has thousands of students who are currently serving the Deen both locally and internationally. Some of his famous students include:

1. Qaari 'Abdur-Rahmaan Derwi Saheb
2. Qaari Ahmad Mia Thaanwi Saheb
3. Qaari 'Ataaullaah Derwi Saheb
4. Qaari Muhammad Idrees Al-'Aasim Saheb
5. Qaari 'Abdul-Baa'ith Saheb Swaati
6. Qaari Buzurg Shaah Al-Azhari Saheb
7. Qaari Taaj Afsar Saheb Islamabadi
8. Qaari Muhammad Haaji Saheb
9. Qaari Muhammad Ramadhaan Saheb
10. Qaari Mumin Shaah Saheb
11. Qaari Faqeer Muhammad Mardaani Saheb.

Hazrat also authored many books, all of which are mentioned below:

**In the field of 'Uloomul-Hadith:**

1. Akhlaaq-e-Muhammadi
2. Taqaareer-e-Abu Dawood Shareef

**In the field of Fiqh:**

3. Peghaam-e-Ramadhaan

**In the field of Tajweed:**

4. Commentary of Jamaalul-Quraan
5. Commentary of Tayseerut-Tajweed
6. Translation of Al-Muqaddamatul-Jazariyyah
7. Translation of Tuhfatul-Atfaal
8. Commentary of Majmoo'ah Naadirah
9. Khulaasatut-Tajweed
10. Al-Murshid fit-Tajweedi wal-Waqt
11. Translation of Al-Hawaashi Al-Mubimmaah which is the commentary of Al-Muqaddamatul-Jazariyyah
12. Al-Jawaahirun-Naqiyyah, commentary of Al-Muqaddamatul-Jazariyyah
13. Al-Amaaniyyah, Commentary of Shaatbiyyah
14. Tawdheebul-Maraam fi Waqt Hamzah wa Hishaam
15. Commentary of Tansheetut-Taba' fi Ijraa-is-Saba'
16. Footnotes and additions to the commentary of Shaatbiyyah by Hazrat Qaari 'Abdul-Maalik Saheb رحمۃ اللہ علیہ

17. Hawaashid-Durrah, Sharhus-Samnoodi
18. Ad-Diraari, Sharhud-Durratil-Mudhee-ah
19. Eedhaahul-Maqaasid, Sharh-e-Raaiyyah

**And last, but not least:**

20. Shajaratul-Asaatizah regarding the perpetual salaah times and Sanad of Qiraat.

A comprehensive biography of Hazrat Moulana Qaari Izhaar Ahmad Saheb Thaanwi رحمۃ اللہ علیہ has been prepared under the title “Tazkirah Manba’-e-‘Uloom o Funoon” which includes the valuable academic contributions of Hazrat’s رحمۃ اللہ علیہ students.

May Allah رحیم have mercy on him!

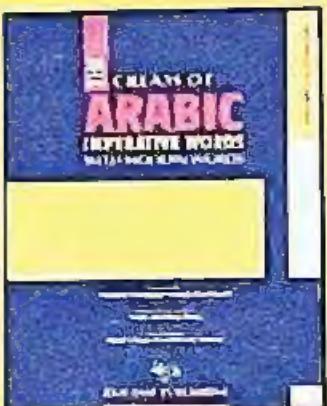




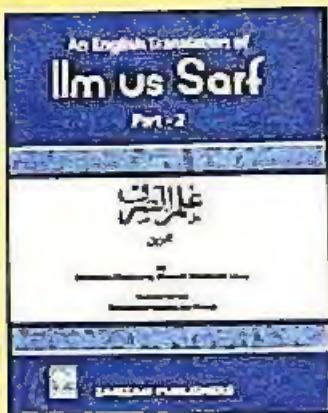
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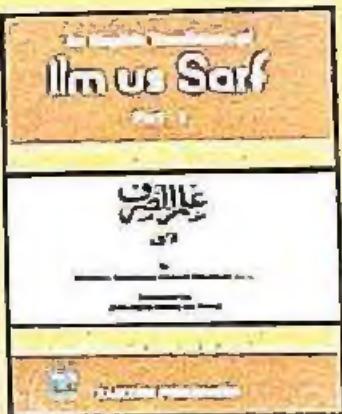
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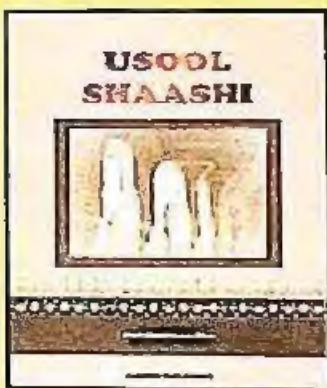
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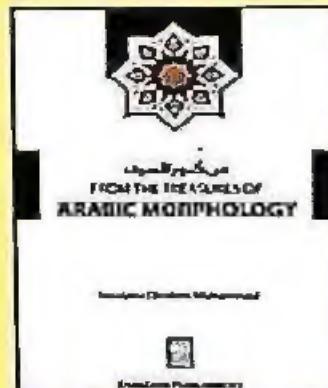
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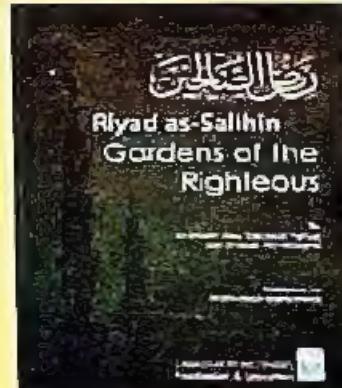
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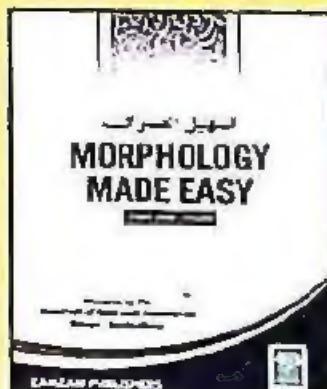
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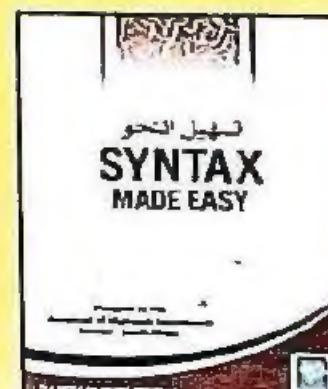
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